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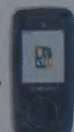
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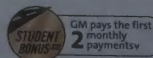
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HELVETICA

How can one little font stir up so much passion?

COVER DESIGN BY VIKKI WIERCINSKI

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“ WHY DOES FOX CHOOSE TO BLUR ANIMATED BACKSIDES WHILE LETTING FAMILY MEG TO TAKE A PACKAGE OF HOT DOGS INTO THE BATHROOM TO DREAM OF THE NEW YORK KNIGHTS?”



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Sonata Arctica, Starlite Room, Feb 10

FEBRUARY 10

music | **SONATA ARCTICA** Don't worry—despite their chilly name, the Finnish power-metalers' anthemic riffing will have you feeling all warm and rockin' inside. At the Starlite.

FEBRUARY 11

art | **F.H. VARLEY: PORTRAITS INTO THE LIGHT** A real heavyweight in Canadian art, Varley's portraits and landscapes are a stirring evocation of early 20th-century Canadiana. (That's a word, right?) At the AGA.

FEBRUARY 12

prize | **WIN A T-SHIRT** Be the first person to send an email saying "T-shirt, please" to win@see.great-west.ca and win his and hers SEE Magazine "Kittens are Jerks" t-shirts.

FEBRUARY 13

theatre | **NEWTUBE: THE 8TH ANNUAL NEW WORKS FESTIVAL U** of a drama students broadcast themselves, with six new one-act plays. (Runs Feb 12-16.) At the Timms Centre.

FEBRUARY 14

love | **VALENTINE'S DAY** According to Alfred Kinsey's *Sexual Behavior in the Human Male*, 17 per cent of boys raised on a farm will have a sexual encounter with livestock.

FEBRUARY 15

revolutionary politics | **YOUNG COMMUNIST LEAGUE** Don't be scared—they're not a bunch of sour, humourless old Marxists. This is communism for fun and profit—er, well, maybe not so much the latter. At Remedy Café.

FEBRUARY 16

art | **53 WAYS TO LEAVE YOUR LOVER** Latitude 53's anti-Valentine's fundraiser. Art, music, and fashion forces to celebrate the single life. At Latitude 53.

FEBRUARY 17

music | **FAUNTS, WESTFALL** A dreamy time will be had by all as two of Edmonton's most effective ambient/shoegaze artists team up for a double bill at the Starlite Room.

FEBRUARY 18

doc | **MY KID COULD PAINT THAT** Director Amir Bar-Lev set out to make a film about a child art prodigy, and instead ended up with a film that captures the crazy world of modern art in a nutshell. At Metro Cinema.

FEBRUARY 19

theatre | **FAMOUS PUPPET DEATH SCENES** Calgary's Old Trout Puppet Workshop bring their exhilaratingly inventive and weirdly moving feats of advanced puppetry back to Edmonton. At the Roxy Theatre.

FEBRUARY 20

belated film | **I'M NOT THERE** A few months after the rest of the western world got to see this "inventive and joyous" (Stephanie Zacharek, *Salon*) Bob Dylan tribute, it's finally in Edmonton. Catch it before it disappears, just like Dylan's talent did in the '80s.

FEBRUARY 21

music | **DR. HOOK** With songs like "Makin' It Natural" and "Looking for Pussy," nobody ever accused Dr. Hook of being classy. But they were one of the epochal '70s country/rock acts. At Century Casino.



Famous Puppet Death Scenes, Roxy Theatre, Feb 14-Mar

Scott Lingley | My Town | PAGE 13



IT SEEMS LIKE EVERYONE I KNOW MANAGES TO FORGET COMPLETELY WHAT SHITTY WEATHER FEELS LIKE, SO WHEN OUR ANNUAL JANUARY COLD SNAP INEVITABLY ARRIVES, EVERYBODY ACTS ALL SURPRISED

see magazine's two week forecast of events in edmonton

listings: news pg 11 | city life pg 20 | music pg 20 | movies pg 27 | arts pg 28

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NEWS • ENVIRONMENTAL GOVERNANCE • BY JEREMY KLASZUS / 105 words

The Grizzlies' Last Stand

ALBERTA'S FEWER THAN 500 BEARS FIGHT FOR SURVIVAL WITHIN AN INCREASINGLY INDUSTRIALIZED WILDERNESS

In 2002, the Alberta government estimated there were 1,000 grizzly bears in the province. Six years later, that number has plummeted to below 500—a number local conservationists say is perilously low.

“If we don’t turn around what we’re doing in grizzly bear habitat soon... they are going to disappear from Alberta,” says Nigel Douglas, a conservation specialist with the Alberta Wilderness Association. “The idea of Alberta without grizzly bears is quite breathtaking, really.”

University of Alberta biological scientist Mark Boyce says that until recently, grizzly management in Alberta was based on “flawed information” that gave inflated estimates of the province’s grizzly population. However, in 2004 the province started using DNA surveying to map grizzly populations—and the resulting figures, which are more accurate, told another story. “As we got even more data, it’s been looking worse and worse,” says Boyce. “There are probably half as many [grizzly] bears as we thought there were in Alberta.”

Conservationists and grizzly experts agree that the main problem facing Alberta grizzlies is industrial development in the bears’ habitat, particularly logging and oil and gas drilling. Most grizzly deaths are caused by humans, and most of these deaths occur within 500 metres of a road, according to the Alberta government’s 2004 draft grizzly bear recovery plan. And in national parks, 100 per cent of human-caused deaths took place within 200 metres of a road.

“We have eroded the snot out of the [eastern] slopes with roads for forestry and roads for oil and gas development, and it means that the human access is very high,” says Boyce, who was on the recovery plan team. “Human access and grizzly bears don’t seem to mix very well.”

Douglas says the Alberta government has done too little to curb these habitat disturbances. “[Grizzlies] are incredibly sensitive to disturbance, and without addressing the issue of habitat, anything else is a waste of time,” says Douglas. “We’ve certainly known since the plan in 2004—and we’ve known it way before then—that we need to

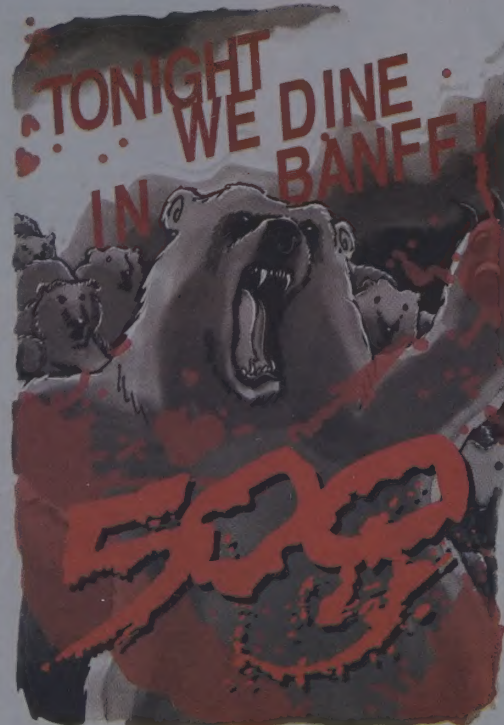
do something, and we need to do it urgently. And we still haven’t done anything yet. That’s the frustrating thing.”

In 2002, Alberta’s Endangered Species Conservation Committee recommended that the grizzly bear be designated as “threatened.” However, the Conservative government refused the recommendation. Six years later, the bear still isn’t listed as threatened, even though new research shows there are even fewer grizzlies than previously thought. “We don’t have a government that’s terribly responsive, and that’s the crisis,” says Jim Pissot, executive director of Defenders of Wildlife Canada. “The bear may be a symbol of a much larger governance issue that really does need attention.”

Although the government refused to list the grizzly as threatened, Alberta Sustainable Resources Development (SRD)—the government department responsible for grizzly bear recovery—appointed a grizzly recovery team that produced the 2004 draft. The team came up with a long list of recommendations, including restricting human activities in bear habitat and temporarily suspending grizzly hunting. (The government suspended the hunt in spring 2006, a “blindingly obvious” decision that should have been made years earlier, says Douglas.)

The draft plan was completed in 2004, but it would be three years until the SRD ministry finally accepted the plan in October 2007. “During those three years, all of the activities that threaten bears were continuing,” says Pissot.

“This government doesn’t even have the good sense of the medi-



Bearly There | With fewer than 500 grizzlies left in Alberta, our forests are looking pretty Spartan. ILLUSTRATION BY TOM BAGLEY

cluding the creation of “multi-stakeholder regional implementation teams.” “He was smack-on,” says Boyce, explaining it was a struggle for the team to come up with recommendations everyone could agree on. “He should have rejected some of them.” (The team included government and industry reps, as well as conservationists and university

researchers.)

ing money every 20 minutes... If this recovery plan is important, why didn’t Minister Morton announce some money with it?”

However, there are clear signs of change in the government’s approach to land use in bear habitat. Morton has said several times this month that the new land-use framework SRD is developing will

“WE HAVE ERODED THE SNOT OUT OF THE [EASTERN] SLOPES WITH ROADS FOR OIL AND GAS DEVELOPMENT,” SAYS BIOLOGIST MARK BOYCE. “BUT HUMAN ACCESS AND GRIZZLY BEARS DON’T SEEM TO MIX VERY WELL.”

cal profession where the first command is do no further harm.” The final version of the plan still hasn’t been released; SRD spokesperson Dave Ealey says he’s “hopeful it can be done reasonably soon.... I think there are some final things [we’re] working on.”

When SRD minister Ted Morton accepted the draft plan, he rejected several of its recommendations, in-

cluding the creation of “multi-stakeholder regional implementation teams.” “He was smack-on,” says Boyce, explaining it was a struggle for the team to come up with recommendations everyone could agree on. “He should have rejected some of them.” (The team included government and industry reps, as well as conservationists and university

researchers.)

In October, Morton made it clear that the plan’s acceptance “does not automatically translate into enhanced budgets.”

Pissot says that’s not good enough. “[Morton’s] acceptance of the recovery plan didn’t make one iota of difference for grizzly bears on the ground,” he says. “[The provincial government] is talking about spend-

put more restrictions on industrial development on Crown land. That’s what conservationists have been recommending for years, and it’s the main recommendation of the grizzly recovery plan. Boyce says SRD is moving in the right direction.

“Now that they’re doing something about [the plan], we’re off and running,” Boyce says. “I’m very pleased with Morton’s response.”

NEWS BRIEFS

EDMONTON • HERITAGE PRESERVATION HISTORY IN THE UNMAKING?

Dolores Nord is upset that the city has reduced the number of historic buildings eligible for funding in her neighbourhood from 40 to 25.

The Community of Oliver Group, of which Nord is president, approached the city’s survey of 300 potentially historically significant buildings two years ago. The city hired a consulting group to research the buildings. That review reduced the Oliver Group’s list from 300 to 40 properties.

Now the city’s heritage department has called a public meeting on February 7. Nord said that only 25 properties are on the list.

The Oliver community has invested thousands of volunteer hours into this project, says Nord, and she wants to see results. She wants to leave some old in a community, she says.

Robert Geldart, the city’s principal heritage planner, says that after he reviewed the consultant’s report, the city’s Historic Resources Panel reviewed the list and decided to off an additional 15 properties, declaring them ineligible for municipal funding.

The public meeting takes place at the Oliver Community Hall from 7 to 9 p.m. ANGELA BRUNSCHOT

EDMONTON • LECTURE 166Y GETS JIGGY

Political junkies were expecting a rowdy lecture by deputy Liberal Party of Canada leader Michael Ignatieff at the U of A last week. Vitor Marciano, a member of the Conservative national council, sent out an e-mail a week before the event, asking members to attend the lecture to challenge Ignatieff’s stance on the Afghan mission.

Ignatieff has been widely criticized for both the right and the left for flip-flopping on Afghanistan and Iraq. While a human rights professor at Harvard, he was a vocal supporter of the war in Iraq. But during his run for the Liberal leadership, he backed away from those views.

In his lecture, Ignatieff said Canadians should embrace the fact that Afghanistan is a combat mission for good reason. Ignatieff feels that the number of Canadians in Afghanistan (which now stands at 78) would be reduced if Canada had taken on a peacekeeping mission. “You can’t protect people with berets and a sidearm,” Ignatieff said. “You got to have bulked-up capabilities. You got to go in there with flak jackets, you got to have armour.”

Conservatives in the room found Ignatieff’s argument with Ignatieff argued that Canada needs to start flexing its international muscle, citing the Middle East as a good place for us to start. Ultimately, he said, the Afghan mission is Canada’s first step in doing on what he calls the biggest challenge of the century: “making sure that countries well enough governed that they don’t mess themselves up.”

ANDREW PAUL

NEWS • ELECTION ISSUES • BY ANGELA BRUNSCHOT | 809 words

Follow The Oil



YOU CAN TRACE EVERY KEY ISSUE IN THE UPCOMING PROVINCIAL ELECTION BACK TO A BIG, BLACK, OILY POOL IN NORTHERN ALBERTA

WATER

As acclaimed University of Alberta researcher David Schindler warns, the deadly combination of global warming, historic drought patterns, increased use from industry, and growing population means Alberta is facing water shortages. When the candidates come knocking, see if that issue is even on their radar.

ENVIRONMENT

More than 55 groups have called for a moratorium on oilsands development. Lindsay Telfer, head of the Sierra Club's prairie chapter, sees the environment as the big-picture issue. "What we are rolling out in our election campaigns is going to be quite focused on the pace of development," she says. "That's what really gets at it, because we are talking across departments here." She points out that the people of Fort Chipewyan are seeing more and more diseased animals in their community as a consequence of the oilsands.

GLOBAL WARMING

The oil sands may have made us rich, but they certainly haven't made us green. According to the Pembina Institute, oil sands crude production generates three times more greenhouse gas emissions than the production of conventional oil. Alberta's carbon emissions are somewhere in the neighborhood of 200 megatonnes, and how to reduce that amount will play huge in this election, even among those who so recently denied global warming even existed.

The oilsands loom large over the coming March 3 provincial election. "Boom management," as Keith Brownsey of Mount Royal College calls it, will be the underlying issue, with Alberta's social and environmental problems all linked in some way to the oilsands. Chaldeans Mensah, who teaches political science at Edmonton's Grant MacEwan College, goes one step further: he says the party that can demonstrate it has the right plan and the leadership to enforce it will win votes.

Environmental and social activists are looking for detailed plans. Even before Premier Ed Stelmach announced the election, interest groups had mobilized, asking questions and demanding more than platitudes from political hopefuls.

"The tar sands and rampant growth are exacerbating things," says Bill Moore-Kilgannon, executive director of Public Interest Alberta. "But the real root of the problem is that a lot of core public issues haven't had political priority."

With 25 days and counting until voters go to the polls, SEE offers a quick and dirty summary of the issues—and how the oilsands relates to all of them. As the Sierra Club's Lindsay Telfer notes, "The cumulative effects of development—that's about the environment and our society."

AFFORDABLE HOUSING

Who would have thought thousands of people pouring into the province would cause such a housing crisis? Well, gee whiz, folks: the market just didn't react like it's supposed to. While homelessness and shelter spaces are certainly the highest priority in this broad issue, the price of housing is so out of control that even the middle class is struggling.

CITIES

Besides bearing the social costs of the oil boom, such as increased homelessness, Calgary and Edmonton have the added burden of building new roads and public facilities for increasing populations at a time when construction prices have reached stratospheric levels. Infrastructure debt has its own kind of interest rates.

CHILD CARE

The Alberta Association of Services for Children and Families recently released figures showing that their organizations have an average staff turnover rate of 38 per cent per year. Wages just can't keep up with inflation. "As the province grows, these agencies are really struggling," says Moore-Kilgannon. "It's not like Tim Hortons, where people just have to wait a little bit longer if there isn't enough staff. It means shutting down the program."

HEALTHCARE

Stelmach has publicly mused about eliminating healthcare premiums, and all other parties are on board. (After all, aren't we the richest province in Confederation?) But that's not the only flashpoint on this hot issue. "There is still the threat of privatization lurking in the wings," says Friends of Medicare executive director Suzanne Marshall. On the fringes, the "Third Way" is gaining ground, with private clinics and corporate takeovers of publicly operated retirement homes.

OIL ROYALTIES

Watch out for some wild spin on the issue of how much our oil is really worth. As the auditor-general has reported, billions in oil revenue have already slipped through our fingers. Alberta has some of the lowest royalty rates in the world. Check out the numerous comparisons with other counties before looking at anything the various political parties are offering.

DEMOCRACY

After 36 years with the same ruling party, there's no getting away from a debate on the health of Alberta's democracy. The lackluster government responses to the royalty report and Bill 46 brought the issue into the mainstream. "My experience around the province is that people really are getting it and understand that it is a systemic issue," Moore-Kilgannon says. "There is more to democracy than just voting every five years. They want to be engaged between elections."

EDUCATION

A coalition of Alberta universities, colleges, and technical institutes will soon launch their campaign. The campaign, which urges political parties to diversify Alberta's economy and get the province out of the boom-and-bust cycle by committing to a long-term investment in education.



WITNESS

FEBRUARY 2, 2008 | 6:19:43 PM | AVIATION MUSEUM | PHOTO BY IAN JACKSON

Terry Lusty (left) and Muskwa (Ernest Houle), which means bear, talk after the big feast of stew and bannock which was served up at the 6th annual Oteenow Community Consultation Round Dance.

OUR COMMENT ON THIS WEEK'S NEWS

EDMONTON • ELECTION WRONG PLACE, WRONG TIME

After the election call on Monday, Thomas Lukaszuk, MLA for Edmonton-Castle Downs, had the unfortunate honour of addressing the ROOPH (Recognize Outstanding Organizations, People, and Housing) awards ceremony on Tuesday.

Not unfortunate because it was the ROOPH awards. The people at the awards are dedicated and deserving of a pat on the back.

Unfortunate because he recounted the Tory government's funding announcements and their commitment to create a secretariat on homelessness.

A little crass, perhaps. As was his opening joke about the possibility that he could be out of a job in 27 days, and himself in need of affordable housing.

His salary as an MLA is roughly \$75,000 a year.

In the 2004 Alberta election, Lukaszuk won in a recount by only a handful of votes.

ALBERTA • AISH PAYMENTS \$37 DOESN'T GO FAR

Just before Ed Stelmach called the election, the government announced a \$37 a month increase in AISH (Assured Income for the Severely Handicapped) payments, from \$1050 to \$1087 a month.

While this is the second recent increase, the government just been smart about helping Albert's most vulnerable. By refusing to implement rent controls, the Tories have passed on one of the best tools they have to protect low-income people.

It's important to note that even in Ontario, where rent control has existed for years, the Ontario Disability Supports Program gears payments automatically to rent costs and family size, with a maximum of about \$2000 a month. British Columbia has a similar program.

Rent increases hit the disabled the hardest because they have they can't respond by cutting out other expenses or bringing in more money.

CANADA • GREEN WASHING WAL-MART OPTS FOR NATURAL GAS

Wal-Mart has agreed to buy liquefied gas from Vancouver company Westport Innovations Inc., Oilweek is reporting. Westport is promising that the fuel will reduce Wal-Mart's greenhouse emissions from their trucks by 20 per cent.

Environmentalists are rightly queasy about endorsing any alternative fuel without intense investigation. As with ethanol, natural gas presents a manufacturing history that must be examined before getting the green stamp of approval.

Although considered the "cleanest" of the fossil fuels, it's still dinosaur juice. As Amanda Griscom argues over at www.grist.org, natural gas has a considerable environmental cost in the form of mines. She points out that either the US will have to open natural areas for mining, or get their gas from foreign countries.

Albertans already know how this story ends.

BY THE NUMBERS

NEIGHBOURHOOD LIFE: OLIVER VS AVERAGE FOR ALL EDMONTON NEIGHBOURHOODS

* SOURCE: CITY OF EDMONTON

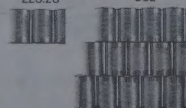
NUMBER OF LONE PARENT FAMILIES

EDMONTON 15246
OLIVER 460



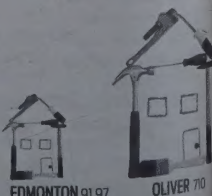
FOOD BANK USERS

EDMONTON 228.26
OLIVER 862



EDMONTON 127.02
OLIVER 535

LOW INCOME HOUSEHOLDS



EDMONTON 9197
OLIVER 710

NUMBER OF DWELLINGS NEEDING MAJOR REPAIRS

COMMENTARY · ELECTORAL FUN | 878 words

Anything Could Happen, Alberta Edition



WHAT COULD BE MORE ENJOYABLE THAN CONTEMPLATING CHANGE IN ALBERTA, ESPECIALLY WITH SO MANY VARIABLES IN PLAY

On Saturday, a guy from a political campaign in my riding called. He said they were figuring the election would be called on Monday or Tuesday, and they were asking for help on Monday with getting signs out and that kind of stuff.

Even before the campaign guy called, I had already answered calls in the week previous, from pollsters telling me, er, asking, using very specifically phrased questions, what my favourite issues were and asking who I'd vote for in a provincial election.

But, even before the campaign workers and the pollsters, there was Premier Ed Stelmach himself. Mr. Stelmach had successfully lulled even the most enthusiastic election anticipators into thinking the whispers about forthcoming elections were all in their heads, and I bet he would have ridden that until sometime a little closer to spring and hoped for better numbers then, but the whispers became real again, in the form of the 'No Plan' commercials sponsored by Albertans for Change.

Those commercials without a doubt flustered the premier and I bet even forced his hand a little bit: those aren't the sort of accusations the guy can just leave hanging out there. But what answer from Stelmach, who has yet in his year-plus tenure as Premier to fight an election about it, would be sufficient?

So Stelmach turns around and says of course he's got a plan and it goes 20 years into the future, and it starts with \$1.3 billion in 11 days, by the count of the Canadian Taxpayers Federation, on overpasses, schools, universities, even a little bit for culture. And right after the Speech from the Throne, where he so boldly imagined a time, perhaps four years in the future, when he could abolish health care premiums, he calls an election. The slogan? "Change That Works for Albertans."

Ask yourself this question: "What change would work for this Albertan?"

Feel that flutter in your tummy? It's been 36 years of these guys. Like, geez, already.

But, as this election campaign be-

gins in earnest, I don't want you to listen to the killjoys who'll try and put this across like any of the last ten elections in Alberta's history. Anyone who's predicting another Conservative majority this early in the game—it's like they don't even want elections to be fun for anyone, and it's proof they haven't even begun to think about the intangibles in this thing, and therefore don't deserve to be heeded. For example, who could possibly have calculated the potential ramifications, so early in the contest, of Steady Eddie driving around on a bus, shootin' the shit with reporters and/or anyone under 50, for 28 days?

Other questions that have to be answered by this election that didn't have to be answered in the last provincial election: how committed to Ed Stelmach's political fortunes are the big numbers of party faithful who were once, not so long ago, Ted Morton-loving far-righties or Jim Dinning-boosting, power-coveting Calgarians? Were those recent by-election results from Calgary signs of things to come?

That's a question especially worth asking in light of the fact that Edmonton isn't all that loyal to the Conservatives anyway, so if Edmontonians don't want to vote Conservative, and they really may not, and Calgary turns away, or more likely doesn't show up, how much can they afford to lose before something that was previously unthinkable happens?

The Conservatives aren't even starting with the advantage they've enjoyed in the past. Way less than half of Albertans are picking them as the party to lead the province, with 27 per cent down currently as

"undecided." A quarter of the electorate doesn't know how they'll vote yet? That's a lot. Now how do you factor in a demographic like the thousands of people who have arrived from outside of Alberta since the last election? How do they see the place? Is it still the promised land they anticipated, with lots and lots and lots of work and where no election promise is too expensive? Or is it somewhat short of affordable housing, doctors, nurses, environmental standards and royalty monies? Might enough transplants from out of province who are less willfully blind about their political choices turn some sort of tide against the worst electoral habits of "Albertans"?

Think of all the transplants from Newfoundland you know who can vote in this election, who hear from home about their Conservative premier calling the shots on the oil companies, not the other way around, and wonder what the problem is around here, or at least wonder what the hell is so dynastic about these guys.

And, as long as we're wondering about stuff, do you think that if anything really interesting happens in this election, there will be some sort of "real Albertan" backlash against the new kids, the people Ralph Klein, when he was a mayor, described as "creeps and bums"?

This does not have to be a boring, run-of-the-mill election campaign. In fact, considering all that's at stake, it seems like the sort of election Albertans haven't seen in a long time, where parties and candidates can and should let it all hang out. It could be a slugfest. It ought to be a slugfest. I'm glad they called early.

ACTIVISM

ACTIVIST AGENDA An online newsletter resource for activists related events in Edmonton, with up-to-date information on sustainable practices, networking, and active organizations in the city. Supplied and maintained by Earth's General Store (10832-82 Ave. upstairs 439-8725). www.ags.ca, also available in-store.

BIKE WORKS For your own bike. Edmonton Bicycle Commuters (BikeWorks) is entirely run by volunteers. Hours vary by season, call ahead 433-2453. www.edmontonbikes.com

CSSR NEWS VOLUNTEERING Gain experience in radio, contribute to a diverse community, and learn new skills. www.whispering.com, or community stories, www.whispering.com

COUNCIL OF CANADIANS 3RD WED EVERY MONTH independent public interest organization promoting economic justice, democracy, and asserting Canadian sovereignty info: 429-4500

EDMONTON SMALL PRESS ASSOCIATION 3RD WED EVERY MONTH, 7PM. www.edmontonssp.org activist arts organization seeking socially conscious artists, and production volunteers on an ongoing basis. info: 434-9236 or contact@edmontonssp.org

FRIENDS OF LUBICON ALBERTA THU 4PM APHS OFFICE, HUB MALL, U OF A CAMPUS Grassroots solidarity organization demanding land and just settlement for the Lubicon Cst. of Northern Alberta. www.lubicon.org

GREENPEACE ALBERTA Working and recruiting active people to help put an end to one of the world's most destructive projects: the Alberta Tar Sands. info: mhubdel@greenpeace.org

INDUSTRIAL WORKERS OF THE WORLD 2ND THU EVERY MONTH, 7PM. 2-42, HUMANTIES BUILDING, U OF A CAMPUS. Meetings open to the public. info: edmonton.iww.ca

MADELINE SANAM FOUNDATION 3RD & 4TH SAT EVERY MONTH, 9AM-5PM, FACILITE SAINT-JEAN, 9406-91 ST. RM 3-18 Information for the emancipation and autonomy of African women, providing programs on economy, community health, training in HIV-AIDS prevention, treatment, and harm reduction. Instruction in French, English, and African languages. Admission free for members, membership \$10. info: 490-7372

PEACE AMBASSADORS INITIATIVE MON, 5-7 PM. EDUCATION NORTH 4-104, U OF A CAMPUS A youth group promoting anti-racist and diversity workshops. info: 425-4644 or www.naon.org

SIERRA CLUB OF CANADA Prairie Chapter works with ecologically and socially conscious individuals to build strong grassroots movement in the Prairies. info: www.sierraclub.ca/prairie

SOCIAL JUSTICE MOVIE NIGHT 4TH FRI EVERY MONTH, 7 PM. UNITARIAN CHURCH OF EDMONTON, MAIN HALL, 10804-119 ST. JAN 25, "Breaking the Silence: Truth & Lies in the war in terror." \$5 donation or PWYC at the door. Screenings followed by group discussion. info: nf.edmonton@gmail.com

THOUGHTFUL TUESDAY DOCUMENTARY SERIES TUE, 7PM STEEPS TEA LOUNGE, 1116-82 AVE. FEB 12, "Save Our Land, Save Our Town." FEB 19, "Global Dimming." FEB 26, "Future of Food." Screenings free. info: 948-8105 or michael@steeps.ca

UNESCO COALITION FOR PEACE LAST FRI EVERY MONTH, 3PM. BOYLE MCGILL HEALTH CENTRE, 2ND FL. BOARD ROOM, 10628-96 ST. info: greenpeace.ca, 922-5566

WOMEN IN BLACK 1ST & 3RD SAT EVERY MONTH, 10-11 AM. STRATHONA FARMERS' MARKET, 83 AVE. R 103 ST. International women's peace and anti-racism group formed by Jewish and Arab women, opposing violence in all forms. All women, men, and children invited to attend the bi-weekly silent vigil. info: 435-7031

YOUNG COMMUNIST LEAGUE 2ND FRI EVERY MONTH, 5PM. REMEDY CAFE, 863-109 ST. For discussion topics and suggested readings go to www.facebook.com/group.php?gid=3559215104

READINGS & LECTURES

CREATIVE WORKS READINGS UNIT MAR 4, 3:30 PM. HUMANTIES CENTRE, RM 4-29. MAR 4, 4:30 PM. FEB 13, 6 PM. Soledad Igles. author of "The End of History." FEB 13, 7 PM. Oveas, author of the poetry collection "Lemonbait." Readings free, all welcome. Presented by the U of A's department in English and Film Studies.

FACTORY WEST READING SERIES 3RD THU EVERY MONTH, 7:30 PM. UNDERDOGS (BSMT), BLACK DOGS FREE HOUSE, 10425-82 AVE. A variety of poetry and fiction readings, hosted by Rob M. Ewan during the remainder of his tenure as the U of A's writer-in-residence. info: robm@robm.blogspot.com

THE FUTURE OF NUCLEAR POWER IN ALBERTA: A ROUNDTABLE DISCUSSION FEB 7, 6-8:30 PM. ROOM 1-101, U OF A. ENGINEERING TEACHING AND LEARNING CENTER. The panel will debate the pros and cons of nuclear power.

GLOBAL VOICES FEB 21-22 LISTER CONFERENCE CENTRE, U OF A Three-day global assembly to discuss the Millennium Development Goals. Keynote speakers include Romeo Dallaire, Dr. Hasina Rasidi, Suk Goy, and Dr. Elizabeth Lange. Hosted by the Alberta Council for Global Cooperation. info: www.globalvoices.ca, or Jessica 988-0200

LUNCH BY THE BOOKS STANLEY A. MILNER LIBRARY, 111 ST. WINSTON CHURCHILL SQUARE. Noon-hour discussions offered by the U of A's Faculty of Arts and the Edmonton Public Library. FEB 21 "Local History: Suk Goy and Dr. Elizabeth Lange." facilitated by David Grant. Free, everyone welcome. info: www.ucsfweb.alberta.ca/facts/unchby-thebooks.cfm

NONI BOYLE ART TALK FEB 7, 7PM. STANLEY A. MILNER THEATRE, DOWNSTAIRS, EDMONTON PUBLIC LIBRARY. Presented by The Alberta Society of Artists in partnership with the Edmonton Public Library. Free Admission.

POETRY OPEN STAGE THU, 8 PM. NAKED CYBER CAFE & ESPRESSO BAR, 10354 JASPEH AVE., 425-9730. Weekly open stage poetry readings on performances. All welcome.

POETS' HAVEN READING SERIES MON, 7 PM. UPPER CRUST CAFE, 10909-86 AVE. Weekly readings, presented by the Stroll of Poets Society. FEB 4, Spoken word artists, Hank Binema, Celine Fisher, Joyce Pinckney, Mandie Lopatka and Verna Cont. \$5. info: info: Nic, 422-8174 or www.strollpoets.com

SGK GUY FEB 6, 8 PM. JOHN L. HARR THEATRE, MACEWAN CENTRE FOR THE ARTS, 10045-155 ST. Manager of K'nann and creator of the AREA television series. Tickets: \$5 at the SA Office or call 497-4444.

STORY SLAM 3RD WED EVERY MONTH, 8 PM. BLUE CHAIR CAFE, 9624-76 AVE. Sign-up 7 pm. First ten writers only, allotted five minutes each. info: thebunkersproject@hotmail.com

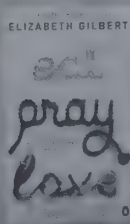
WELCOME TO THE REEL WORLD SERIES WED, 5 PM. RM 325, CIVIL ENGINEERING BUILDING (CEB), U OF A CAMPUS. Global issues film and speaker series. FEB 13, "From Dust: The Untold Story of Life After the Tsunami." FEB 27, "The Blood of Yingzou District." MAR 5, "Line Maheben: O Cinema Desobede a Brasil." MAR 12, "Religions of the Blue Planet." MAR 19, "Sierra Leone's Refugees All Stars." MAR 26, "Iraq for Sale: The War Profiteers." info: www.weekualberta.ca

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“THIS IS LIKELY THE ONLY PLACE IN EDMONTON WHERE PEOPLE CAN GRAB A COPY OF SWANK, THEN ROTATE 180 DEGREES, REACH OUT, AND PICK UP A REAL-LIFE BONSAI TREE.”

SHOPPING • RETAIL DINOSAURS • BY MICHAEL GRAVEL | 685 words

Variety Is The Spice Of Retail



Retro Charms | Potato chips, leather punches, and porn—all in a single transaction! PHOTO BY MICHAEL GRAVEL

7-11 IS SQUEEZING OUT OLDSCHOOL CORNER STORES... BUT CAN'T MATCH THEIR SELECTION OF POLYNESIAN SALAD TONGS

If you find yourself buying groceries in Mac's at 7 a.m. on a Tuesday, it might be time to re-evaluate your nutritional paradigm. Wouldn't be a bad idea to look at your time management skills while you're at it.

With 7-11 and Mac's getting the majority of the cigs and chips traffic, the once-ubiquitous and charming corner food store is an endangered species. There was once a time when the corner store was a true Food and General, complete with produce, a hardware section, and sewing supplies. There simply aren't many places left where one can buy an Oh Henry!, a copy of *Soldier of Fortune*, a couple onions, a can of paint thin-

ner, and a leather punch.

Mega retail-opolises and gargantuan grocery outlets may have taken over, but there are a few holdouts. I recently explored a couple of classic E-town food stores and found them alive and kicking, fascinating in their diversity and their dust-ridden, long-ago-written-off inventory.

Empire Foods (51 Ave & 106 St) is a southside classic. It's got that stale circa-1979 food-store smell. On a stand in front of the ATM machine, squatting like an alternate-universe Wal-Mart greeter, sits a giant lacquer Buddha. I give it a respectful nod and start wandering through the aisles.

The cheesy oriental animal posters that adorn the walls catch me eyeing a rotating leather punch for \$10. Sold. A three-pack of ratcheting tie-downs. Coldsore medication. Cutlery organizers. Sidewalk chalk. Sandwich bags filled (by the proprietors,

presumably) with plastic cutlery—a steal at 25¢. The orange sign on the Lipton soup says \$1.49. Forlorn and plaintive, a single #53 automotive bulb hangs off a hook like a question mark.

Like any neighbourhood store worth its salt, there is the requisite wall of pornography. Obscure, shrink-wrapped titles such as *Young Boys Today* and *Horny Housewives* round the bases of sexual tastes. In close proximity to the skin rags is a selection of real bamboo sticks and bonsai trees. This is likely the only place in Edmonton (and possibly in the Western Hemisphere) where people can grab a copy of *Swank*, then rotate 180 degrees, reach out, and pick up a real-life bonsai tree. I bolt and hatch a thought for a new magazine: *Barely Legal Consifers*.

The **Arden Vari-Mart** (95 St & 114 Ave) is killer with its old-school

awning and '50s-era sign. One half of the store is your more or less standard-issue food store with a great selection of foodstuffs, varied enough that you could actually do some real grocery shopping here.

But the other half of the store contains some truly baffling and bizarre finds. Sadly, there is not a page of porn to be found here. Instead, the magazine rack is jammed with hundreds of boxes of no-name saltines—also strewn throughout the store in strategic displays (right beside the tomato soup). A well-stocked (and likely unexploited) rack of wilted greeting cards is near the back. Tucked in a dank, poorly-lit corner is a dust-covered display of embroidery thread complete with peeling blue and white “grocery” price tags.

A single bag of Safeway-brand diapers hangs sideways on a hook. A half-dozen plastic perogy makers are

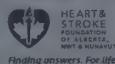
tucked between two different brands of rope. Beside the ancient selection of rental movies and behind a glass showcase filled with reams of PVC gloves, I come across the maddening daddy of food-store finds: a pair of 48-inch dark wood Polynesian salad tongs. No price tag—my guess is they've sat there since '75. I buy the stuff, stroll past the dead Slim machine, and feel like I just walked out of David Lynch's variety store.

There's a sad charm to these places. With their utility largely replaced by big-box retail, they exist now mostly as the disheveled brothers and sisters of 7-11 and Mac's. Lottery terminals and cigarettes pay the bills here, and small treasures can still be had. Breaking out the checkered paper and cheese fondue for the husband making like it's 1974. I tell you, the salad tongs look pretty hot on a kitchen wall.

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COMMENTARY • BLOCKHEADS AND BLOCK HEATERS (172 words)

Getting The Hook-Up

WELCOME TO IT SCOTT LINGLEY
**YOU THINK YOU KNOW HOW TO
 USE THAT EXTENSION CORD
 IN COLD WEATHER, BUT YOU
 DON'T... YOU REALLY DON'T**

Edmonton, I have a new motto for you: Can't Say We Didn't See It Coming

Seems like everyone I know manages to forget completely what shitty weather feels like, so that when our annual January cold snap inevitably arrives, everybody acts all surprised. Granted, it is a shocking experience, that solid week of minus-30 days and minus-40 nights, when the very air you breathe becomes liquid nitrogen in your nose and lungs, when exposed flesh is murdered by the merest breeze, when your car turns into a large expensive chunk of ice in your driveway that begrudgingly groans to life and goes through a tank of gas like it was pissing itself.

Usually, we haven't come to grips with this reality—not as a people or as a city. Whatever bromides you want to spout about the coming LRT expansion and the relative merits of the ETS as a whole, there are two

imperishable facts that ensure motorists rule the roads while transit gets by on starvation rations.

(a) Edmonton is a sprawling mess of trend-driven development that no transit system could adequately service, with an untenable proportion of commuters ranged around its outer extremities, and

(b) Edmontonians love their cars and celebrate them not as a privilege but as a right. I have no hard data on this, but if you've been witness to the rumbling Saturday night parade of dicks-with-rims on the Ave or noticed the plumes of exhaust issuing from the long lines at our city's preponderance of drive-thrus, you have some sense of what a car-centric city we live in.

There's a bit of a chicken-and-egg argument to be made about whether our unwillingness to abandon hermetic individualized transport has lessened ETS audience share, or if the limitations of local mass transit forced us all into cars—well, those of us who can afford it. Doubtless these two axioms now serve to reinforce each other anyhow.

Which brings me to my point—or near it, anyhow. Brutal weather and

lots of cars means we're all pumping that much more shit into the air, not just because our engines are afflicted with frostbite or because we leave them to idle for ridiculous lengths of time before we get around to driving them, but because we send tons of electricity into their greedy block heaters—one estimate I read claimed that a block heater gobbles up eight times the juice of that storied household energy hog, the refrigerator. But that's the price we pay for living so far north, right?

Well, as usual, we're wrong. A discussion in my household about the wisdom of leaving the car plugged in all night led to a little research and a lot more arguing about the reasonable way to protect the car from absurdly cold weather.

Part of the conflict arose from a misunderstanding about what a block heater does. It doesn't keep the whole engine warm and has no effect on the relative temperature of the inside of your car. Its purpose is to warm your coolant and your oil pan to make the car easier to start. The circulation of warm oil through the engine also helps with fuel vaporization, which mitigates the



The Cold Snap when your car needs help is a cold, expensive one. (Photo by PHILIP)

bump in emissions that comes with cold weather.

A block heater only needs two hours to optimally warm these fluids. Plugging your car in for any longer is a waste of energy and a completely unnecessary infliction of greenhouse gases on the atmosphere.

Maybe you're hip to this fact and you've got a timer that turns on the juice for two hours before you start your car. But are you one of those people who runs your car for a good half hour before you drive it anywhere? Because apparently your car is ready to roll after a minute or so

of idling, and the sooner you get it moving the quicker it will heat up. On the other hand, the longer we leave our cars idling the quicker the planet heats up.

Sooner or later, maybe after the top half of Alberta is a toxic tailings pond and the sky drips soot, we're going to have to admit that the world is running out of the very oil that made all the icecaps melt. In the meantime, it seems wise to redefine the notion of "conservative" in this terminally Conservative province and actually do a little conserving.

BUCK • RECORD SHOPPING • BY ASHLEY ANDEL (152 words)

45s For \$50

**EDMONTON'S THRIVING
 USED-LP STORES LET ME PLAN
 AN ENTIRE NIGHT'S DJ SET,
 AND STILL STAY NIFTY
 AND THRIFTY**

I have to DJ for Latitude 53's "53 Ways to Leave Your Lover" event, and the theme is '80s pop in the vein of Carole Pope and the Eurythmics. Drawing as my record collection covers the more obscure stuff, I'm faced with two key rules—I have only \$50 to spend and 53 ways to approach the '80s. I think of only one way to start the shopping spree.

44.15: Freecloud
 records

That hole-in-the-wall music store, run by Rich of Mad Bomber Society, has been a favourite haunt for many high school students for years. The bloody place is right across the street from the old Madonna School, and how wonderful that! Riff Randall would cream

beans. Rich has festooned his walls with musical memorabilia—it makes me uneasy to see the staples in the original copy of *The Tennessean* announcing the funeral of Elvis Presley, so I concentrate on flipping



through copies of old albums by Duran Duran, Men Without Hats, and Pet Shop Boys. And then there's Rich's stash of 45s.

I roll up my sleeves and thank God I have sharp nails to flip through the mass of thin black plastic. Fifty cents apiece?! Okay, I thought I was thrifty, but come now! A pile accumulates swiftly—let's tally:

- "Never Gonna Give You Up" by Rick Astley
- "Don't You Want Me" by The Human League
- "Kiss Kiss Kiss" by Yoko Ono
- "I Want Your Sex" by George Michael
- "Express Yourself" by Madonna
- "Venus" by Bananarama
- "Hello" by Lionel Richie
- "Wuthering Heights" by Kate Bush

Without Hats

- "Cat People" by David Bowie
- "Let's Go Crazy" by Prince
- "Pop Goes the World" by Men Without Hats

In other words, a piquant pile of limburger for under six dollars. All in good condition. I ask Rich if a copy of "Don't You (Forget About Me)" by Simple Minds is in stock, and by gum, the bloke makes good after only a bit of searching. And then he produces a 12-inch of "Eyes

Without a Face" by Billy Idol for \$3.

\$12.85: Sound Connection

This place used to be right next door to Freecloud in my high school days when I was a Zappa freak. I didn't see many 45s on display—they never were very good for that, but then again, I did buy a copy of Friedrich Nietzsche's *Klaviermusik* here, as well as Yma Sumac's *Fuego del Ande*. I dare you to find that stuff for under \$12 anywhere.

I tell the salesman my assignment. He's a new face in my visual lexicon, but he shuffles about the place with fervor, finding copies of Yello's "Oh Yeah" and Throbbing Gristle alumni Chris and Cosey's "Exotica" with ease. I'm a bit exhausted, even drunk. I can't shop any longer. Calculator out. I want this to be technical. Total spent: \$37.

\$13: The Econolodge

My girlfriend ill calls, and off we go to the Econolodge for a night of scenerio fun. Jordan Schroder has a night here called "Sketchy Saturdays." The cover is \$10, which leaves me \$3 to spend. I buy a Kokanee—just a little over the mark.

Mission accomplished.

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Amanda Bahme | HORSE SHEATH CLEANER

PHOTO BY IAN JACKSON

Q&A WITH EDMONTONIANS BY MATTHEW HALLIDAY

What is a sheath, and why does it need to be cleaned?

The sheath is a protective covering on the horse's belly that protects the horse's penis. The horse has to drop its penis through it to urinate.

So it's like a reverse foreskin?

Yeah, essentially that's what it is. On the horse's belly you'll notice there's a little part hanging down, and then you won't see any-

thing, it'll just have a hole in the middle, and then they suck their penis actually back right up into there. So they actually have to drop it in order to have it come out, otherwise it's really protected.

Okay. So yes, why does it need to be cleaned?

It has to be cleaned because they get build-up of dead skin and urine and everything else. If it's cold, lots of times they won't even

drop their penis to pee, so they get lots of build-up in there and it sometimes ends up blocking the pee-hole. You get all kinds of crud up there, dirt and flies.... It gets really gross.

What do you use to clean it?

I use a sheath cleaner. It's a special cleaner that's mild enough not to irritate them or hurt them, but it cleans everything out of there.

How do the horses like the whole process?

You have to really watch for horses. Some, if they haven't had it done before, get really nervous and they try to kick or run away. I've had a couple of horses think about kicking until they realize what I'm doing. Once you get back there, some of them really enjoy it and they stretch out for you. Others just don't care and they just stand still. Most of the time you can read their body language.

What happens to wild horses? How do they keep their sheaths clean?

Well, they're studs—they breed, and they naturally slough a lot of that off. When geldings don't, since they don't, you have to drop it out everywhere.

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CABIN FEVER • HUMIDITY HAVEN • BY ASHLEY ANDEL | 160 words

Muttart Cavort



West Since Grade Four | The River Valley's glass oasis closes up for a needed retreat. PHOTO BY ASHLEY ANDEL

WINTER'S CARES VANISH DURING ONE LAST PRE-RENOVATION JAUNT THROUGH THE QUINTESSENTIAL FIELD TRIP DOME

It seems that every time I mention the Muttart Conservatory, Edmontonians always respond the same way: "You know, I haven't been there since I was in elementary school."

Shame on us. Here we are in the dead of winter with nothing small except dogshit and exhaust fumes, wondering what bar to go to next. Last week, my sister Alyssa and I found ourselves sick of winter and snowbound—what was there to do, we asked ourselves, but await spring?

The antidote was under our noses: a trip to the Muttart. Architecturally, the Muttart is breathtaking, a geodesically arranged group of pyramids sitting in the middle of ski hills and snow machines. We trudged a little through the snow, trying to find the entrance, but eventually our wet feet found their way inside. Had it really been so long since our last visit that we forgot the way? No matter. We made our way into the temperate pavilion where we ran our fingers through moss. Trees stood dramatically against the glass, where a tiny rivulet of water trickled down the pane. I tasted a bit of the memory. Someone had put a troll doll mask on a tree stump in the recesses. We talked with a staffer, who told us that coincidentally, we had arrived on the last day the conservatory would be open. Turns out the Muttart was slated to undergo renovation in the front entranceway and interior. It struck me as terribly poignant to have come back to the dome at the literal threshold of a new era, and I silently begged the lord God they don't fuck up the job.

Alyssa asked to save the cacti for now. The doors to the tropical shelter were open like space-age hatches, and a wall of humidity and a scent as powerful as ammonia. Winter seemed vanquished as we gazed at the strangely sexual plants. A sawtooth tree. The horniest bark you'll ever run your fingers down. Lollipop

flowers, bird pepper, coffee, papayas. We half-expected to find monkeys jacking off in the corner. After running a warty palm frond across her face, Alyssa pointed with glee to the asclepias physocarpa, or "hairy balls," as dirty-minded botanists like to call them. Koi fish swam, and a lady nearby sketched the elk-horn fern. The trunks hung with shag.

We remarked on the abundance of old people. A few families with youngsters wandered past.

I spotted a tiny bead of blood on my fingertip from when I touched a cactus in the arid pavilion. Presumably, it was some kids who had etched the names of Brandi, Nathan,

Alicia and Andrew into this alien tree by the crown-of-thorns. How pleasant the air smelled. The sun shone through the glass and girders as if we were outside. A placard stated that it takes 45 years for a giant cactus to grow arms. Succulents nearby formed tiny white blossoms.

The girl I spoke with earlier found me and gave me a copy of the future floorplans. She explained to me that classrooms will take up much of the new space, which sounded exciting. A "wet" classroom will also be built to give students a more hands-on horticultural experience. A photo gallery, a front café, and a courtyard will also be part of the new building.

Alyssa suggested that we should make space helmets out of cereal boxes and check out the Space and Science Centre next. Or the Odyssey. Or whatever the hell they call it now.

Hopefully the renovations will draw more attention to this futuristic sanctuary. Want to escape winter? Tired of downtown and Whyte? Want somewhere to go and make out? I can refer you to a really good place... that is, in 10 months or so. Alyssa and I said goodbye to the Muttart we grew up with, and trudged through traffic and snow as we made our way home.

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Sam Wok! Where the hell did you go?

The other day I was driving by my favourite southside source of economical, slightly sleazy Chinese food and noticed the signage announcing the closure—and indeed the entire contents of Sam Wok were completely gone. No hot and sour soup. No lo mein with ginger and green onions. No rice roll long donut. The internets are abuzz with rumours that SW is merely closed for renovations, that it's relocating further south, or that the always-personable, highly efficient staff have simply called it a day. Anyone with the real scoop, feel free to speak up.

In the meantime, I had to go looking elsewhere for my Chinese food fix. I've long been aware of the Mandarin Restaurant, purveyors of Northern Chinese cuisine, near the U of A, but my only experience with the place about a year ago hadn't been all that great. I'd called for delivery and asked for a selection of the house's best dishes. I ended up with 50 bucks' worth of rather undistinguished Chinese food, which my broad selection of hot sauces helped to enliven, but which I was thoroughly sick of by the time I finished it all two days later. I thought it safe at that juncture to cross the Mandarin off my list of go-to joints.

Come a frigid, soul-numbing Sunday night, though, I was ready to reassess my stance. Their webpage (www.mandarin-restaurant.ca) was covered with red starbursts proclaiming new management, no MSG, and lots of low-calorie food, and the menu was liberally dotted with the little red chili-pepper silhouettes that are universal menu shorthand for "hot and spicy." It couldn't possibly all be bland.

If the Mandarin's dining room isn't exactly glamorous, it easily surpasses the smudged, utilitarian décor of Sam Wok. A generic but clean restaurant interior with lots of wood paneling and a drop ceiling is spruced up with coloured lights, real potted plants, Chinese lanterns and wall hangings, and a really big oil painting of an eagle swooping through snowy conifers. The staff is nervously attentive and courteous—if they'd charged me and my co-diner for all the "thank-yous," we probably couldn't have afforded the meal. The courtesy was free, however, and the prices well within our budget. Straying from our habitual selections, we chose spring rolls (the menu said six for \$6.50, but the bill said \$7.50), black pepper beef with crispy greens (\$11.95), tofu and assorted meat and vegetable hot pot (\$10.95 on the menu, \$11.95 on the bill), and rice for two (\$3).

The spring rolls came first, served



Warm Service | Mandarin's staff are endlessly polite, even after a little order mix-up. PHOTO BY IAN JACKSON

with plum sauce and a requested side of tasty chili paste. Stuffed with shredded veggies and fried golden, they were crisp, not too oily, and tasted like they had never seen the inside of a freezer. Next came the hot pot in an attractive ceramic serving dish. My co-diner poked through the hunks of fried tofu, broccoli, carrots, cauliflower, and bright greens looking for the eponymous meats, but found none. She asked the server for an explanation and found there had been a miscommunication regarding our order. Being good Canadians, we said we'd already started spooning it out and would be fine with the dish the way it was, but the gent who took our order came over and insisted it would only take a few moments to set things right. When the dish returned to our table, it had

been topped up with white chunks of chicken, plump prawns, and pink-rinded slices of barbecued pork. The latter item was a little dry, but everything else was appropriately tender or crunchy.

The real test was the platter of pepper beef with crispy greens—would it honestly earn the little red chili it bore on the menu? The platter was heaped with slices of beef and strips of green pepper and onion in glistening brown sauce flecked with black pepper. Upon closer inspection, we noticed there were whole slices of jalapeno, fire-imbuing seeds intact, stir-fried in with the other veggies. Yessssssss! The beef was a little chewy but the salty, garlicky onset of the sauce was followed quickly by a savoury capsicum tongue-burn that chased the winter chill and gave our

foreheads a healthy sheen.

I feel a need here to comment on the rice. I don't always notice the quality of that ubiquitous staple when I dine Asian, since its role is mostly to absorb other flavours and pad out the meal. But the jasmine rice they served at the Mandarin was notably aromatic and flavourful on its own, the grains perfectly hot and articulated, as if they'd been individually cooked. And we were no danger of running out.

A \$40 tab, another salvo of thank-yous, and a few more apologies for mixing up our order later, we walked back out on the wintry streets, graced against the cold and headed home with a generous bag of leftovers. This time, I don't think I'll have a problem whatsoever finishing this stuff.

IMBIBING • WIKI-WINE • BY MELISSA PRIESTLEY | 697 words

Wine Online

SEE DECANTS A HELPFUL LIST OF WEBSITES FOR WINE SPECTATORS, WINE ADVOCATES, AND WINE NEWBIES ALIKE

If you wanted to learn about wine 20 years ago, you'd have had to invest in a small library's worth of books, spend hundreds of dollars on different bottles, and find a wine club that was actually a friendly and informative gathering place rather than a way for doctors and lawyers who just happen to drink wine to loudly proclaim the size of their bank accounts. Thankfully, nowadays you're only a mouse click away from an obscene amount of vino info; anyone can educate themselves quickly and cheaply about everything from Italy's main grape varieties to China's wine revolution.

The following is a shortlist of my favourite wine websites. As with everything on the internet, there are plenty of sites spreading false and/or inaccurate information about wine.

Caution must be exercised, and you should only take information from reputable sites that have been updated recently. You don't want to pester liquor store clerks and embarrass yourself by insisting they show you their section of Canadian Beaujolais or red Sauvignon Blanc.

www.encyclopwine.com

If you're a fan of Wikipedia, this is the site for you. This wiki is a wonderful reference, with articles on all aspects of wine. Like the mother site, the articles are all interlinked, making for easy browsing. Whether you need to learn about an obscure grape varietal or define a puzzling wine term, you'll find an answer here. Consider it the informal, online version of *The Oxford Companion to Wine* (though with admittedly less credibility).

www.nataliemaclean.com

Natalie MacLean's site Nat Decants, while an overt advertisement for her memoir *Red, White, and*

Drunk All Over, also contains lots of great information, presented in MacLean's approachable, down-to-earth style. The site's features include a free monthly e-newsletter, archived wine articles, a food and wine pairing engine, a listing of wine and food jobs, and tasting notes. One of the site's best features is a huge directory of links to other wine and food-related websites, complete with a brief synopsis of each. Nat Decants also has an "Ask Natalie" search engine, which has some decent information, despite first telling you to read her book for the answer.

www.winespectator.com/
www.erobertparker.com

The sites for *Wine Spectator* and *Wine Advocate* must be included in any discussion of wine on the web due to the sheer power they wield in the oenological world. Both magazines have a cultlike following, and their reviews can either make or break a wine's reputation. While you may not agree with their ratings

(and I often don't), you can't deny their influence. However, both sites require you to purchase a membership before you can access the full site. *Wine Spectator* lets you access some tasting notes, articles, and a free e-newsletter without a subscription, but the majority of the information is under lock and key. Similarly, Robert Parker lets non-members access little more than a virtual tour of the site, and only your hard-earned dollars can release his precious laudations and condemnations.

Silly Tasting Note Generator

For all those who think that wine writing and tasting notes are taken far too seriously (and they are), www.gmon.com/tech/output.shtml is the site to visit. It randomly generates, well, silly tasting notes. An example: "Rude, almost meandering, Sauvignon Blanc. Hits you with melted crayon, ripe orange jello, and forceful ganja. Drink now through May." Maybe I've just had too many bad wines (or read too many ridiculous

"genuine" tasting notes), but many of these descriptions have a ring of truth to them....

Winery Websites

A vast number of wineries all around the world have international websites, so you can check out their history, their lineup of wines, and other interesting facts. Some websites present only the bare bones, while others are very showy, often with annoyingly structured Flash presentations. Watch out for the cheap elevator Muzak that may unexpectedly blare from your computer.

A note about online buying: Unfortunately, Alberta's liquor laws prevent the shipping of any alcoholic beverage into or out of the province except by a licensed importer, such as it is illegal for most, if not all, sites to ship you wine from outside Alberta. However, Edmontonians have a couple stores with online wine chasing: check out www.dewine.ca and www.kegnocork.com.

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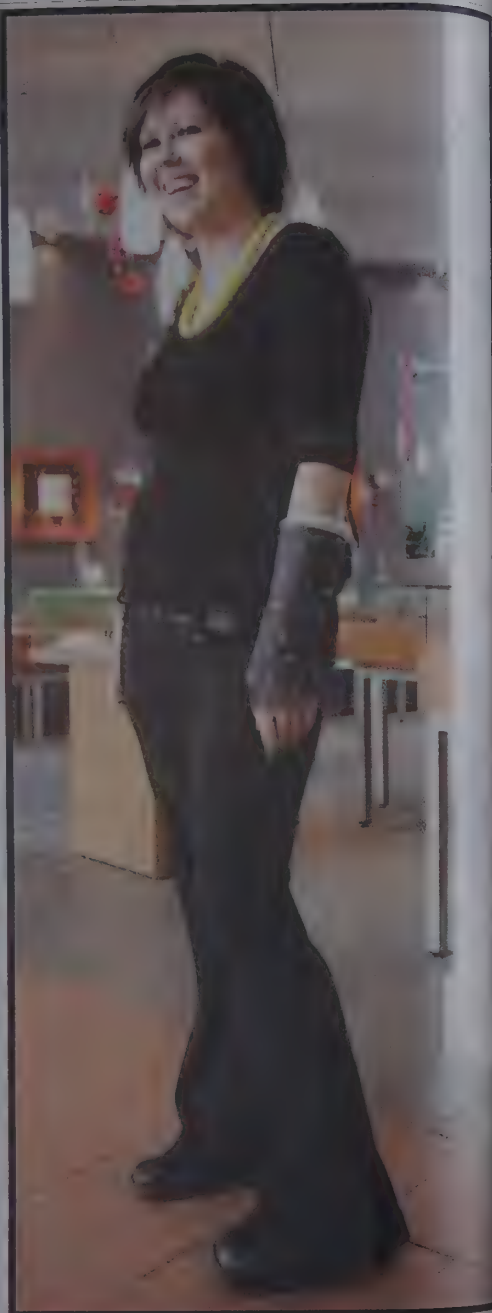
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Sarah Thiele | Student Stylist, Eveline Charles Academy
BY FAWNDA MITHRUSH

Where: Escaping Hair School, just for a little bit!

Hair: I did this myself, at the Academy, of course. But I'm probably going to change it soon. Maybe tomorrow.

Wearing: I got the pants at Urban Planet, this sweater at Suzy Shier, and this necklace at Urban Planet for a dollar. I broke my wrist snowboarding, so instead of getting everyone to see the cast I figured jewelrying it up a little would be prettier, and it would suit my personality a little more. I had these gems in my craft stuff, still leftover from Grade Four, or something like that. The bag is from Urban Planet too. Hey, it's cheap and it's close to school!

Into: I like doing nothing in my spare time (laughs). I'm into going to see shows and bands on the town. I like Tupelo Honey, they're my local favourite.

“THERE ARE LOTS OF KEYBOARD PLAYERS IN EUROPE. YOU KNOW, NO MORE GUITAR SOLOS! AT LEAST NOT ALL THE TIME!”

PREVIEW • METAL FROM THE LAND OF THE MIDNIGHT SUN • BY MATTHEW HALLIDAY

They Come Bearing Riffs



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w/ Sanctuary, Feb 10 (9pm). Starlite Room. Tickets: \$25
available through Ticketmaster (451-8000/ticketmaster.ca)

Prog-rock has been a musical punch line ever since Peter Gabriel left Genesis (unless you're Radiohead or The Mars Volta, of course). No genre has come in for more scorn for its pretension, its excess, and the painfully apparent disparity between what its practitioners aspire to—epic musical soap operas based on Sanskrit scripture, in the case of Yes' *Tales From Topographic Oceans*, to name but one hilarious example—and what they actually accomplish. Prog bands in North America are cult bands by definition, denied the epic stage shows and massive audiences their grandiose music would seem to demand. And the idea of a prog-metal band seems especially ridiculous on this side of the Atlantic, where we prefer the bludgeoning riffing of bands like Slayer and Pantera.

In some parts of the world, though, prog still has some cachet. For proof, just look to Finland.

Finnish metal band Sonata Arctica's most recent album, *Unia*, is technically best classified as "power-metal," but there are some serious prog inclinations in there as well. The record's first song, "In Black and White," features tinkly wind chimes, guitar heroics that rival Yngwie Malmsteen, and even a choral interlude. Other songs include instruments ranging from bouzouki (a Balkan lute) to cavaquinho (a tiny Portuguese string instrument) to a chromaharp (a close relative of the

Autoharp)

"Oh yeah, I used to listen to a lot of prog rock," says Sonata's keyboardist, Henrik "Henkka" Klingenberg. "And that sort of annoys Tony [Kakko, the band's lead singer and songwriter] a little bit, because he writes the songs, and some of them are totally progressive. But when somebody tells him that he goes, 'No! No! I hate this word' because he associates that with '70s bands like Yes, and I don't think he likes that too much... But our first albums are quite simple, and we wanted to do something more interesting to keep it challenging and fun for ourselves."

It's not just their proggy that consigns Sonata Arctica to a cult ghetto in North America—their music is infused with a sense of sweeping, Harlequin-paperback melodrama and gothic romance that sounds a little, well, cheeseball on these shores. They're far from alone, though. The Nordic metal scene, including bands from Finland, Iceland, Norway, Denmark, and Sweden, is rife with this stuff (One of the better-known bands, Nightwish, sounds, in all seriousness, like Kelly Clarkson fronting Sabbath.) So it can be hard for ears weaned on thrash and hardcore to appreciate Sonata. It all sounds like bleeding-heart melodrama being shouted from a picturesquely windswept cliff-top—soaring, anthemic choruses, trembling baritone vocals, and ethereal keyboard parts that sound lifted from an old Cure album. Still, maybe there's a place for soaring choruses and Balkan lutes in metal after all. The attention to sonic detail is impressive, and the stuff sounds awesome on headphones.

But wait. What about those synthesizers? It's one thing when the keyboard player provides a moody backdrop. But *Unia* includes full-

blown keyboard solos—and onstage, Klingenberg even plays a keitar, the strap-on synthesizer favoured by the likes of Peter Dinklage and Steel Dan's Donald Fagen.

"Comon, guitar players have been sharing centre stage with singers for all eternity," says Klingenberg. "There's definitely a battle to be fought there. But that's not a battle I have to fight alone. There are lots of keyboard players in Europe. You know, no more guitar solos! At least not all the time!"

Following a European tour playing in arenas and big theatres, Sonata Arctica's North American tour finds them promoting *Unia* in clubs no bigger than the Starlite. Klingenberg doesn't seem to mind playing smaller venues, though—he's just glad they have a fanbase on this side of the ocean. "The shows might be smaller than in Japan or Finland, but we're always surprised people show up at all," he says. "We thought we would have to start from the very bottom here. In Europe, the metal scene never really went away. I don't know how it is here, but I got the understanding that in the '90s it disappeared for a while."

When I ask Klingenberg to give me the names of some Nordic bands North Americans don't know about, but should, he pauses, giving the question some serious thought.

"I'm trying to think of something you don't know. Then there's an older band called Diablo that were really important to the scene... I don't know if you heard about this new Swedish band called Sonic Syndicate, but they're young kids, just a couple albums... And there's one called Machine Man. Very melodic."

Klingenberg pauses, then adds with a disappointed sigh, "No keyboards, though."

By Melodic Metal | Klingenberg's Keitar riffs rock just as hard as any guitar solo. PHOTO BY WAYNE HERSCHAFT

HOT TICKETS • MUST-SEE SHOWS

NU-JAZZ
FIELDTRIP
Yardbird Suite • Feb 9
\$12-\$16 | Available at door

Fieldtrip? More like headtrip... It's sure to be a cosmic jazz freak-out when Montreal's avant-garde nu-jazz trio hit the Yardbird. Finding a balance between experimental and traditional jazz, Colin Power (saxophone), Mark Nelson (drums), and Pat Reid (bass) claim to be influenced by artists as disparate as John Coltrane, Bela Bartók, and Bright Eyes. Yeah, it sounds like it could be a hopeless mishmash of random squawking and vaguely jazzy rock riffs, but think again: Fieldtrip are awesome.

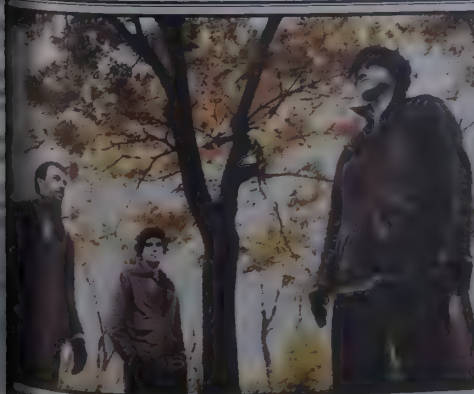
Drum 'n' Bass
NOISIA
Level 2 Lounge • Feb 14
\$15 | At Foosh and Treehouse Records

EMI UK once asked acclaimed Dutch drum 'n' bass heads Noisia to do a remix of Robbie Williams' cover of Manu Chao's "King of the Bongos." Noisia's Nik Roos later said: "Robbie Williams' track was terrible to work with... How he covered Manu Chao doesn't make sense at all! Without any inflection, like he just came to the studio, did his thing and left."

We like the cut of Nik's jib. Show him some love.

Deep Dark Folk
SHUYLER JANSEN
Blue Chair Cafe • Feb 7
\$15 | Available at door

Not old, but reliably excellent, Edmonton expat and former Old Reliable frontman Shuyler Jansen now makes his home in Saskatchewan, where the country air surely inspires his rootsy folk tales. Jansen's 2007 album, *Today's Remains*, was one of the most overlooked roots records of last year (we didn't review it either... uhp.) We'll try to make up for our egregious oversight by strongly encouraging you to check out Jansen's Thursday night show at the Blue Chair Cafe.



By Jazz | Fieldtrip's music is a trip indeed. PHOTO BY JEN OSBORNE

MUSIC PREVIEW • ONE-MAN SHOW • BY SCOTT LINGLEY (639 words)

Flying Solo



DIY Style | Hayden likes to take his time, and thinks others just get in the way. PHOTO SUPPLIED

WHO NEEDS A PRODUCER, BAND, OR EVEN A SOUND ENGINEER? NOT LONELY CANADIAN SINGER/SONGWRITER HAYDEN

HAYDEN

Feb. 9 (8pm), McDougall United Church (10025-101 St) Tickets: \$22.50, available through Ticketmaster (ticketmaster.ca/451-8000).

Before we proceed to the interview portion of this article about Hayden, I'd like to share a personal anecdote about (but not directly involving) the reclusive Canadian singer/songwriter.

Some years back, two DJs were standing in the broadcast booth of CJSR just before the changeover between shows. The incoming DJ reached into the pile of new releases, pulled out the latest Hayden disc and asked the DJ who was just finishing up if he had played anything from it during the preceding two hours. The outgoing DJ lost his ever-present smile for a moment and muttered, "I don't really like Hayden."

"What's the matter?" the other DJ joked. "Did Hayden steal your girl friend?"

The outgoing DJ flushed and looked away. Awkward silence ensued. Later it came to light that he had, in fact, lost his girlfriend to the shaggy troubadour's charms.

This story has nothing at all to do with Hayden's new album, *In Field & Town*, nor the solo tour that will bring him to McDougall United Church on Saturday, but true stories rarely come packaged with a

punchline as tidy as that one, so it was hard to resist. And it does add another dimension to the image of the chronically solitary shoegazer conjured up by the man's intensely intimate music.

Hayden recorded *In Field & Town*, his follow-up to 2005's well-reviewed *Elk Lake Serenade*, over the course of more than two years in his Toronto home and in a more secluded setting north of the city. As with the work that first brought him to prominence more than a decade ago, Hayden did much of the recording himself, acting wherever possible as his own backing band, producer, and engineer.

"Ninety per cent of the time, I'm in there alone setting up mics and doing everything else," Hayden says from a tour stop in Halifax. "Toward the end of the process, I have some key people in my life who help me

away for so long," he says. "I have a particular thing that I do. I have no aspirations to superstardom, so I don't really do certain things that I don't want to do. I mean, I work on a very slow cycle of writing and recording and touring and I do even-thing for as long as I need to—until I get bored, then I do the next thing. I'm very aware that I'm extremely lucky to be able to do so. Being by myself helps, because if I was a member of a band it wouldn't be as easy."

The new album isn't strictly a one-man show, however. In addition to Hayden's acoustic guitar, harmonica, piano, and sporadic drumming, there are lovely layers of trumpet, vibes, pedal steel, and female backing vocals underpinning the trademark hushed vocals and lyrical snapshots of heartbreak. The present tour, for practical reasons, leaves

"I HAVE NO ASPIRATIONS TO SUPERSTARDOM, SO I DON'T REALLY DO CERTAIN THINGS THAT I DON'T WANT TO DO. I'M EXTREMELY LUCKY TO BE ABLE TO DO SO."

figure out what is working and what's not on a whole-recording or a whole-show basis, which is helpful."

If it sounds like a lonely way to create music, Hayden said it's what works for him—and perhaps the only way he can make sure things get done the way he wants them done. Releasing his music through his own label, Hardwood Records, is another key element of his independence.

"I don't have any commitments, really—I think that's the reason I go

out those supplementary elements, but Hayden isn't ruling out the possibility of a return visit later in the year.

"I'm hoping to come back around across Canada a second time with a band," he says, "because I'm kind of fond of some of the other parts of the record and it would be fun to hear them played by some good players. So if all goes well and I don't get sick of touring, I'll hopefully be back again."

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ROAD STORIES • NOTHING SAYING | 55 words

Saying Very Little



EAR TO THE ASPHALT ANN VRIEND
IT TOOK A LOT OF PROMPTING,
BUT SAY ANYTHING FINALLY
COUGHS UP A COUPLE OF
BALL-SMASHING,
BALL-ZAPPING ANECDOTES

L.A. indie rockers Say Anything have been anything but idle over the past four years: they've shared the stage with big names like Dashboard Confessional and Saves the Day; they made appearances on *The Late Late Show* and *Last Call With Carson Daly*; copies of an album the band ditched were leaked and sold on eBay for up to \$50 apiece; they had two tours canceled when frontman Max Bemis was diagnosed with bipolar disorder.

With all this activity and four solid years of touring behind them, you'd think Say Anything would have at least one great road story to tell. However, my absolutely stable and dishearteningly sane interview with

Max Bemis went something like this:

"I feel like crazier stuff has happened than what I've thought of to tell you. But okay. Our guitar tech? One time everyone paid him a lot of money to take a taser to the balls—you know, like, those tasers the cops use? And he screamed like a little girl. That was pretty funny." Funny for the band, maybe not so much for the guitar tech.

"Was he really broke?" I ask, while wondering why I keep getting so many stories about guys' balls.

"We're all about the same level of broke," Bemis says. "Our guitar tech was just crazy enough to do it." And clearly not very concerned about reproducing.

"If everyone was so broke," I ask, "what were they doing spending money on tasing their tourmate's balls? Don't they have things like beer and cigarettes to spend it on?"

"Well, it wasn't that much money," Bemis replies. There's a long pause.

I try a prompt: "Well, with all your touring, have you ever gotten lost?"

"No, not really," says Bemis pleasantly. "We hit a cow once, and it died. Actually, it was a bull."

I pounce: "Oh! Who was driving? How did they feel about that?"

"I don't know—it was our tour bus driver. It was fairly quick and painless. We all got out of the bus to see what happened. And what had happened was Say Anything's bus had hit a bull and it had died. There's nothing more to say, apparently."

I move on to Standard Ear to the Asphalt Prompt #2: "Do you ever play any pranks on one another?"

"That's sort of 'in the band' stuff, personal stuff that I shouldn't talk about, you know what I mean?" Yep. But maybe—just maybe—it would make for a good road story.

And then, out of nowhere, Bemis says something.

"We had a guy in our band who had been in a lot of bands before our band. He was kind of jaded. He was a party animal, and he would get drunk and start insulting the other bands on the tour—we were these scared little kids and happy to have this opportunity, but we had this one guy just being a complete jerk. He would sit down at the table and literally just bum out every single person there."

Somehow I can totally picture it.

"It was almost funny," Bemis concludes. "Like an episode of *Curb Your Enthusiasm*." And so, dear readers, our story ends with a Larry David shout out, and me wondering

if "jaded former band guy" (whom Bemis skillfully avoided naming), had any influence on Bemis' interview technique.

Say Anything plays Edmonton Event Centre on February 10 with Thrice and Attack in Black

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Rainy Day Music

CRITICS SAY MATT COSTA'S MUSIC PILLAGES THE WORK OF HIS PREDECESSORS, BUT HIS CONSCIENCE IS UNCLOUDED

MATT COSTA

Feb 12 (8pm), Starlite Room (10030-102 St). Tickets: \$19.50, available through TM (ticketmaster.ca/451-8000)

I keep trying to ask Matt Costa about his music, but he's more interested in describing the weather as he converses on his cellphone from Ventura, California.

Matt: "It's really coming down. Sorry, it's just exciting because we never get rain or thunder in Southern California, so this is really cool."

Me: "Really? I knew there was a big drought recently down there, but I didn't know storms were so rare. Well, anyway, the thing that struck me when I listened to your new album was that you seem to be sort of a crossover artist. You have, like, this radio-ready, accessible vibe, but you're more adventurous and diverse in your songwriting than that would suggest. Where do you think you fit in?"

Matt: "Oh, man, now there's a river flowing down the middle of the street. This is crazy. We're on a steep street and all the rain from the top of the hill is pouring down. Oh wow, it's just pouring over these steps here...."

Once Costa recovered from the novelty of the downpour, he did turn out to have some thoughts to share on his place on the music scene ("I don't know, somewhere between this and that"), his influences, and the ethics of "borrowing" ideas from your artistic predecessors.

"All anyone in music is doing is taking inspiration from different sources and fitting it into their own thing," he says. "There's the original inspiration and then you internalize that and spit out something new. I don't think there's anything wrong with that. Others may, but as long as [the artist] doesn't, and as long as their intentions are good, that's what shines through."

A lot of the press Costa has received focuses on his influences (Nick Drake, Van Morrison, The Kinks)—and his detractors have labeled him a bland, watered-down musical recycler (though it seems more than likely that a lot of that negativity is misdirected critical vitriol that should be aimed at Jack Johnson, Costa's blander, boring-labelmate, and the guy credited with discovering him).

Costa's new album, *Unfamiliar Faces*, is a fun, eclectic collection in the same breezy singer-songwriter vibe as his debut, *Songs We Sing*, but the writing is sharper, the hooks stickier, the lyrics truer. And while Costa still wears his influences on his sleeve, figuring out where that vocal harmony or that plinky piano melody comes from is half the fun. And, he says, his influences are more diverse than the ones he usually gets credited with.

"I love Mississippi John Hurt," he says. "His voice and the way he tells a story—there's something almost inviting about it, it makes you want to get closer to the speaker—and there's Bascom Lamar Lunsford, the 'Minstrel of the Appalachians'—same thing. His voice really attracted me, and he's almost like a preacher."



California Dreams: Matt Costa talks about winter showers...and he likes to stop and smell the flowers. PHOTO SUPPLIED

Costa talks about the jazz tradition of "quoting" other artists in new pieces of music, and he reels off a list of rock and pop artists who've

sions ("Mr. Pitiful," the leadoff track on *Unfamiliar Faces*, is a nod to Otis Redding's song of the same name) follows in that tradition.

"ALL ANYONE IN MUSIC IS DOING IS TAKING INSPIRATION FROM DIFFERENT SOURCES AND FITTING IT INTO THEIR OWN THING"

done the same thing, John Lennon and Donovan Leitch among them. (That's right, Donovan, the much-maligned '60s folkie who can never catch a break, since he's always compared to the far-superior Dylan.) His own music, full of Beatlesque harmonies and winking lyrical allu-

"Everyone good and bad is part of [that history]," he says, "and if you pick up an instrument and something comes out of you, you're part of the history of music too. And that will create the music your kids, and their kids, will hear."

MUSIC PREVIEW • CLASSICAL EXPERIMENT • BY PROSPER PRODANUK (455 words)

Flexing Their Plex

WITH TRADITIONAL INSTRUMENTS PLUS ELECTRONICS AT THE READY, EDMONTON'S NEWEST CLASSICAL ENSEMBLE IS READY TO ROCK YOU OUT

PLEXOOS ENSEMBLE

Feb 16 (8pm), Convocation Hall (U of A Campus). Info: www.plexoosensemble.com

Roger Admiral can hardly contain his excitement.

With hundreds of recitals to his credit, the Edmonton piano vet has helped usher quite a few new works into the world. But the prospect of the Plexoos Ensemble's first concert has him sounding like a proud papa. The ensemble, which features every major orchestral instrument plus electronics, will be the only one of its kind in all of Western Canada.

"We want to give new music con-

certs that aren't quartets or sextets and present works on a large scale," says Admiral. "I'd really wanted to play more chamber pieces. And at that same time [conductor Andriy Talpash] returned from Montreal and he's a conductor/composer of new music. Having him here was the catalyst."

With Admiral and Talpash as music directors, the new crew, which patterns itself after Ensemble Wien and Ensemble Intercontemporain at IRCAM in France, may draw upon the city's established music community, but the sounds they will be producing will be anything but standard.

"With more instruments you just have so many more sound combinations," Admiral says. "You'll have your standard orchestra sounds, but then there's cello with castanets. How about prepared piano with bas-

soon? How those sounds strike the imagination."

But the ensemble isn't just about flexing its playing steez or listening to crazy cacophonies; it's also a bit of a rap project.

"Are there classics in contemporary music? A real repertoire?" Admiral asks.

"So many great pieces get written, performed once, maybe the performance is less than satisfactory, and then it's just thrown in a desk forever. A lot of great pieces of the post-WWII era deserve to be heard many times. It's important to not forget about these pieces."

It's fitting, then, that Plexoos' debut concert will be anchored by the Alberta premiere of one of Ensemble Intercontemporain's most famous works—György Ligeti's Piano Concerto. One of the great composer's last works, it is an intense, complex

study of concerto form, the instruments involved, and sound. "It's a difficult piece," agrees Admiral. "I think for a lot of the musicians are interested in playing something this tough. Playing his music is just hard."

Bowed gongs and electronics dominate Gordon Fitzell's "Evanescence," while Claude Vivier's "Pulau Dewata" is inspired by Balinese gamelan music.

"It's from late in his late life," Admiral explains. "It's a mix of minimalism and eastern scales but with western tuning. The score is written for pianos or any instruments. In this case we've arranged it for oboe, double bass, bassoon and piano."

The concert also features pieces from Scott Godin, György Kurtág, Helmut Oehring, and Iris Ter Schiphorst.

MUSIC BRIEFS

CD RELEASE FIRST FROM THE LAST

It's not often a band releases their first full-length after 10 solid years of playing together, but The Last Deal's epic, sprawling *Berdache* is finally here. Clocking in at over 50 minutes, the album is worth every minute of feverish anticipation.

"We tend to work at our own pace," admits guitarist and lead vocalist James Stewart. "We serve the songs and take time to craft them, and that's always been the main focus. But that doesn't always lead itself to doing things quickly. The songs are pretty long, we gave them a lot of room to breathe, and the process in which we wrote is pretty collaborative. We like to build everything up together, and although it can be like banging your head against the wall at times, if the end result is something you're proud of, then it doesn't really matter."

Berdache follows the band's extraordinarily well-received self-recorded, self-financed 2005 debut EP. But the length of time between records enabled the band to build the EP's concepts and themes. "This time around," Stewart says, "we really wanted to make sure we got other people involved in the last one, we were still trying to figure out our sound more, and we were writing and adapting to this and that, and then now we have a way more unified sound, the songs have a more unified feel."

Eclectic, adventurous, and always engaging, *Berdache* is easily one of the most ambitious, concentrated, and consistent Edmonton releases of recent years. You'll be one of the first to get a taste of it at the Last Deal's CD release party this Saturday at Jekyll & Hyde Pub (10610-100 Ave.) at the door.

EAMON MCCORMACK

LIVE PARTY BLAZING THROUGH THE NO-DANCE WINTER SLUMP

Considering how balls-numbingly cold it's been over the past week, Blazing Violent's vocalist and guitarist Codie McLachlan has no issues with audiences wearing big, heavy hipster scarves. However, McLachlan wants to make sure all the "cool" onlookers get more at their February 8 Velvet Underground show than nod their heads.

"We like when people dance to our music," McLachlan says. "People need to get up like that. We have enough stuff going on in the world, and I think people should get out to our show and just dance."

During their concerts, the Edmonton quartet's catchy, psychedelic party rock is usually accompanied by improvised costumes and themed stage shows. McLachlan should have us frigid, frozen music fans sweating in no time. McLachlan will also be using the show as a warm-up for their upcoming spur-of-the-moment basement recording.

"We haven't been playing live much lately because we've been tightening up and getting ready for another record," McLachlan explains. "It'll be fairly low-budget, and we probably end up mixing and engineering the whole thing in one shot again. But how we did it last year and it turned out surprisingly well."

AMANDA

CD REVIEWS



JOE JACKSON
Rain
(Rykodisc)
★★★★☆

I can't describe the pleasure and relief that flooded my heart when I heard the confident, ringing piano chords that begin "Invisible Man," the lead-off track to Joe Jackson's new disc *Rain*. I've been keeping up with Jackson's output over the last decade, which mostly consists of semi-successful classical experiments and water-treading discs like 2000's *Night and Day II* and 2003's *Volume 4*. But *Blaze of Glory* is probably the last Jackson album I really cared about, and that one came out all the way back in 1999.

Until now, *Rain* is a glorious return to form for the grouchy British piano man, reunited here with Graham Maby and Dave Houghton, his ace backing band from his 1979 debut *Look Sharp!* The songs here trade in that album's angular punk energy for a more polished, sophisticated approach to songcraft—imagine a pissed-off, chain-smoking Burt Bacharach. Almost all of these 10 songs are gems, but "Too Tough" and "Rush Across the Road" in particular are two of the most beautiful love songs Jackson has ever written, angry and rueful and tender in equal measure, with muscular piano riffs that must have left Jackson's fingertips aching after the train ride home from the recording studio.

The scrawny little bastard deserves to take a bow: *Rain* is the kind of disc that gives middle-aged rockers a good name.

PAUL MATWYCHUK

IT SEEMS JUST WORKS

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KARA KEITH

Kara Keith (EP)
(Saver Hill Radio)
★★★★☆



About three minutes into Kara Keith's new self-titled EP, I realized that Dave Alcock might be the best producer in Alberta.

A reverberating barrage of drums kicks in, and damn if it doesn't sound like you're right there in the studio (in this case, Alcock's Sundae Sound).

Anyway, enough fawning over the tech stuff... Keith has played previously with Calgary's Falconhawk and the Earthquake Pills, but on her solo debut, she sounds better than ever—freer to indulge her own whims.

Musically, things are a little all over the place, from the cabaret stylings of "Knoses" to the New Wave-y synths of "Kick This City."

It all hangs together, though, thanks to Keith's distinctive, evocative voice and skewed lyrics. (Did she really just sing "Lick Your Semen/When I'm screamin' or did I hear that wrong?)

A great EP and hopefully just a teaser of what we can expect from a full-length.

MATTHEW HALLIDAY

MATT COSTA

Unfamiliar Faces
(Brushfire)
★★★★☆



Before I heard Matt Costa's second full-length album *Unfamiliar Faces*, I was one of a lonely few who had yet to figure out the appeal of the 25-year-old's brand of folk-tinged California rock. But the jingle-jangle piano opener "Mr. Pitiful" is a weary, funny introduction to an album that shows a considerable amount of heart.

"Trying To Lose My Mind" mashes acoustic guitars and punchy snares; while Costa's attempt at street-strutting is nowhere near the threadbare cool of Elvis Costello and The Attractions, it's just as teary-eyed. Costa tones things down with cool, watered-down guitars and subtle chimes in "Vienna," while "Miss Magnolia" plays to Costa's folk-loving side with its layers of ramshackle banjo and harmonica.

Though he plays things a little too safely on folk-rock standbys like "Emergency Call" and "Lilacs," *Unfamiliar Faces* is a slap in the face to those who doubted Costa's musical education... In other words, people like me.

MATT HUBERT

THE MARS VOLTA

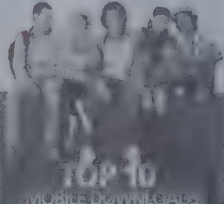
The Bedlam in Goliath
(Universal)
★★★☆☆



"Follow me into oblivion," Mars Volta frontman Cedric Bixler-Zavala nasally croons on "Ilyena," one of a dozen tunes on the band's bloated fourth disc. This, then, is the sound of oblivion: jittery riffs powered by meaty guitar, bass, and drums, scribbled with pitch-shifted vocal effects, feedback, strings, horn, and keyboard arpeggios, and electronic digestive sounds. By track six, the relatively sedate "Tourniquet Man," your ears are already exhausted from so many swirling polyrhythmic jamdowns at dog-frightening frequencies—and there's an even more turgid second half ahead of you. There are some cool musical ideas scattered throughout, like the sultry, exotic sway of "Soothsayer," but they're forced to compete with pointlessly dense, elaborate arrangements and a bottonless well of portentous verbal nonsense.

Let this be a lesson to all you aspiring prog-rockers: never let a Ouija board co-produce your album.

SCOTT LINGLEY



- 1 Low Flo Rida
- 2 Apologize Timbaland
- 3 Don't Stop The Music Rihanna
- 4 Piece Of Me Britney Spears
- 5 Crank That (Soulja Boy) Soulja Boy
- 6 For The Nights I Can't Remember Hedley
- 7 The Way I Are Timbaland
- 8 Still Will 50 Cent
- 9 Good Life Kanye West
- 10 Stronger Kanye West

rogers.com/musisto



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HIGHLIGHT • LIVE MUSIC



Sunflower Soul | Ruthie Foster's aethio-gospel-vibe comes to Edmonton Feb. 14. PHOTO SUPPLIED

Ruthie Foster • Thu, Feb 14 • Winspear Centre • \$33.80 at tickets.winspearcentre.com
Ruthie Foster has received a ridiculous amount of praise, so let's recap some of it: "Foster's voice [is] a clear, sterling instrument sparkling with elements of a young Tina Turner and Joan Armata. —Baltimore Sun. "A songwriter and singer as good as Foster doesn't fit in genres. She creates her own." —Time Out Chicago

VENUE GUIDE

- 180 DEGREES RESTAURANT & NIGHTCLUB** 10730-107 AVE. 414-0231
ARDEN THEATRE #5 ST. ANNE ST., ST. ALBERT 439-1542
THE ARTERY 5555 JASPER AVE. 439-1542
ATLANTIC TRAP & GILL 704-104 ST. 432-4611
AVENUE SKATEPARK 9030-118 AVE. 479-2149
AXIS CAFE 10349 JASPER AVE. 990-0031
BACKDRAUGHT PUB 8307-99 ST. 434-9200
BAR WILD 10351 WHYTE AVE. 432-0814
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BLACK DOG 10425-82 AVE. 439-1082
BLIND PIG #12 ST. ANNE ST., ST. ALBERT 410-6332
BLUE CHAIR CAFE 9624-76 AVE. 989-2601
BLUES ON WHYTE 10329-82 AVE. 439-5058
B-STREET BAR 11018-111 AVE. 414-0545
BUDDY'S 11258 JASPER AVE. 488-7736
BUD'S LOUNGE CAPLANO MALL, 96 AVE. & 50 ST. 469-5588
CAPÉ LEVEA 11053-86 AVE. 479-5382
CAFE BRITTY 170 MCLEOD AVE. SPRUCE GROVE 962-2511
THE CARROT ARTS COFFEEHOUSE 9551-118 AVE. 471-1580
CASTLEDOWNS PUB 16753-100 ST. 457-7111
CASINO EDMONTON 1025 ARGYLL RD. 439-9467
CASINO YELLOWHEAD 12464-153 ST. 428-9467
CENTURY CASINO 11031 FORT RD. 643-4000
CHIMMY'S 8304-146 AVE. 478-1770
CHRISTOPHER'S PARTY PUB 2021 MILLBOURNE RD. 482-6565
CLIFF'S PUB & PANTRY 8714-175 ST. 482-8887
COCODU 10160-100A ST. 425-1071
COAST TO COAST PUB 5552 CALGARY TRAIL 439-8675
CROWN & ANCHOR PUB 15271 CASTLEDOWNS RD. 472-7696
CROWN PUB 10709-109 ST. 428-5688
DOYLE'S PUB 2619-151 AVE. 479-1961
THE DRUID 11606 JASPER AVE. 439-9828
DUSTERS BAR 1042-118 AVE. 474-5554
EDDIE PUB 9605-66 AVE. 435-5050
EGGIE SHORTS 1171-124 ST. 437-1653
ELEMENT LOUNGE 10801-106 AVE. 470-1350
EMPIRE BALLROOM W. END, UPPER LEVEL PHASE II. 466-9494
EMPIRE ALE HOUSE 9912-82 AVE. 759-7554
FESTIVAL PLACE 100 FESTIVAL WAY SHERWOOD PARK 464-2852
FIDDLER'S ROOST 8906-99 ST. 439-9188
FILTHY MCNASTY'S 2ND FL., 1051-82 AVE. 432-5224
FORT GAMING LOUNGE & SPORTS BAR 1403 FORT RD. 479-2316
FOUR ROOMS 137 CITY CENTRE AVE. 428-4167
FOX PUB 10725-109 ST. 990-0680
FRESH START CAFE 484 RIVERBEND GARDENS. 433-9623
FUNNY BUDDHA 10341-82 AVE. 433-9576
GAS PUMP 10160-114 ST. 488-4843
H2O SPORTS BAR & LOUNGE 10044-82 AVE. 433-5794
HALO 10536 JASPER AVE. 432-4256
HAWKEYE'S 100-1044-102 ST. 429-9898
HILLTOP PUB 8220-106 AVE. 430-7359
HOOLIGANZ PUB 10074-124 ST. 432-1168
HULBERT'S 7601-115 AVE. 436-1161
IVORY CLUB & EBONY LOUNGE 294 CALGARY TR. SOUTH. 465-6800
JEFFREY'S CAFE WINE BAR 9640-142 ST. 431-6890
JEKYL & HYDE PUB 10610-100 AVE. 426-5381
JET NIGHTCLUB & SPORTS LOUNGE 5221-34 AVE.

- 466-6552
JOHN L. HAAR THEATRE 10045-155 ST. CENTRE FOR THE ARTS. 429-4340
J.R. GRILL & BAR 3901-106 ST. 436-4403
JUGS PUB 7450-82 AVE. 465-4046
JULIAN'S PIANO BAR CHATEAU LOUIS, 11727 KINGSWAY AVE. 452-7770
KEET P SIMPLE (KIS) CLUB 11720-82 ST. 471-4705
KINGS PUB SOUTH 1919-105 ST. 461-0587
LB'S PUB 23 AKINS DR. ST. ALBERT. 460-9100
THE LOCKER ROOM 10209-100 AVE. 421-8892
MCDUGALL UNITED CHURCH 10025-101 ST. 428-1818
MEGATONES 10355-82 AVE. 434-6342
METRO BILLIARDS 10250-106 ST. 990-0704
MOJO'S PLACE 1015-88 AVE., FORT SASK. 992-0505
MONA LISA PUB 9606-118 AVE. 477-7752
MORANGO'S CAFE 10118-79 ST. 450-9906
MURRIETA'S 11012-92 AVE. 438-4100
MUTTART HALL ALBERTA COLLEGE, 10050 MACDONALD DR. 497-5040
NAKED CYBER CAFE & ESPRESSO BAR 10354 JASPER AVE. 425-9730
NEWCASTLE PUB & GRILL 6108-90 AVE. 490-1999
NEW CITY 10081 JASPER AVE. 429-CLUB
NIKITA'S 10162-100A ST. 414-8066
NORTH GLENORA COMMUNITY LEAGUE 13535-109A AVE. 452-6610
O'BRYEN'S IRISH PUB 10616-82 AVE. 414-6766
ON THE ROCKS 1140 JASPER AVE. 482-4767
THE OVERDRIVE 6104-104 ST. 439-9485
THE PAWN SHOP 2ND FL. 10551-82 AVE. 432-0814
PEPPERS 320 WESTMOUNT CENTRE, 119 AVE. & 15 ST. 451-0022
PLEASANTVIEW HALL 10860-51 AVE. 434-2870
QUEEN ALEXANDRA HALL 10425 UNIVERSITY AVE. 439-9046
RAMADA SOUTH 5259 CALGARY TRAIL 434-3431
RATT 7TH FL. SUB. U OF A CAMPUS 492-7153
RENDEZVOUS 10108-149 ST. 444-1822
ROBERT TEGLER STUDENT CENTRE 7128 ALDA BLVD. CONCORDIA CAMPUS. 479-8481
THE ROCK PUB 8570 ST. ALBERT RD. 498-5571
ROSARIO'S PUB & KARAOKE CENTRE 11715-108 AVE. 474-4777
ROSE & CROWN PUB 10235-101 ST. 428-7827
ROSIE'S BAR & GRILL 10475-80 AVE. 439-7211
SEANIKY PETE'S 12315-118 AVE. 451-7770
STARLITE ROOM 10300-102 ST. 428-1059
ST. BASIL'S CULTURAL CENTRE 10819-71 AVE. 438-6410
STEEPS TALE LOUNGE COLLEGE PLAZA, 11116-82 AVE. 988-2386
STRATHEARN STEAK & PIZZA LOUNGE 9514-87 ST. 465-5478
THE STUDIO @ MEAD HALL 10540-166A ST. THE TAPHOUSE 10270 MCKENNEY AVE. ST. ALBERT. 439-0860
TEDDY'S PALACE 11361 JASPER AVE. 488-0984
TOUCH OF CLASS GAMING ROOM CHATEAU LOUIS, 11727 KINGSWAY AVE. 452-7770
TWILIGHT AFTERHOUS 10018-105 ST. 430-1712
URBAN LOUNGE 10544 WHYTE AVE. 437-7699
VELVET UNDERGROUND 10300-102 ST. 428-7827
WILDESTESTOP LOUNGE 12416-132 AVE. 451-5506
WINDSOR BAR AND GRILL 1177-87 AVE. 433-7800
WINSPEAR CENTRE 84 CHURCHILL SQUARE 428-1414
XUNDERBAR HOFBRAUHAUS 820-101 ST. 428-2786
X-WRECKS 1043-50 AVE. 466-8069
YARDBIRD SUITE 10272-86 AVE. 432-0428

LIVE MUSIC

- THE PAWN SHOP**
ALTERNATIVE
JEZIEBELLE NEW CITY w/ Silver and September Stone.
BLUES & ROOTS
JIM SEREDIAN HULBERT'S
SHUYLER JANSEN BLUE CHAIR CAFE w/ Jim Bryson.
JAZZ
HARPE JAZZ FOUR ROOMS
GRAHAM LAWRENCE JULIAN'S PIANO BAR
POP & ROCK
C.R. AVERY ROSE BOWL w/ guests.
ERIC BURDON & THE ANIMALS EDMONTON EVENT CENTRE w/ The Rault Brothers.
MATT LANDORY URBAN LOUNGE
DIS/CLUB NIGHTS
DJ HARRY JAMES THE DOGS Every Thursday.
I LOVE BO5 NEW CITY LIKWID LOUNGE w/ Dexter Nebula & Anarchy Adam. Every Thursday.
ELECTRO EDUCATION BACKROOM VODKA BAR w/ DJ Lazeban. Trip, hop, dub, lounge, electro & IDM mash-up. Every Thursday.
HIGHER LEVEL THURSDAYS LEVEL 2 LOUNGE Drum & bass w/ DJ Dreadnought, PhatCat, MC Enlite, and guests. Every Thursday.
JUNIOR BROWN RED STAR Every Thursday.
MIA FELLOW BUDDY'S w/ DJ West Coast BabyDaddy. Every Thursday.
SALSA STYLE THURSDAYS THE BANK ULTRA LOUNGE Every Thursday.
SHORTIE BLACK DOG Every Thursday.
URBAN SUBSTANCE THURSDAYS GINGER SKY LOUNGE w/ Urban Substance Sound Crew. Every Thursday.

- FRIDAY**
ALTERNATIVE
THE BLAZING VIOLETS VELVET UNDERGROUND w/ The Ordinaries and Must Be Tuesday.
KCI & JOJO EDMONTON EVENT CENTRE
ROBERTSON STEEPS URBAN TEA HOUSE
MAPPING THE ESCAPE THE PAWN SHOP w/ Along Way Home and Sink This City.
RESTING IN FRAGMENTS THE STUDIO @ MEAD HALL w/ A Crest of Ashes, In Order of Hera, and Kill the Skyline.
RONNIE HAYWARD TRIO STARLITE ROOM w/ guests.
BLUES & ROOTS
BLACK PORCH SWING HULBERT'S
TIM WILLIAMS BLUE CHAIR CAFE
WIMTHA THOMAS BAND X-WRECKS
JAZZ
BRUCE MOHACSY JEFFREY'S CAFE AND WINE BAR
DINO DOMINELLI QUARTET YARDBIRD SUITE
GRAHAM LAWRENCE JULIAN'S PIANO BAR
HARPE JAZZ FOUR ROOMS
POP & ROCK
ACQUATHOLICS ATLANTIC TRAP AND GILL
CRUSH URBAN LOUNGE
EXIT 303 ON THE ROCKS
JOEY LAWRENCE TOUCH OF CLASS
JO-HIKK CASINO EDMONTON
PARTY OF FOUR CASINO YELLOWHEAD
PUDDLE OF MUDD JET NIGHTCLUB w/ Mourning Wood, Neuronomic, and Tyler Read.
SKAMP TEDDY'S
DIS/CLUB NIGHTS
BITCH BITCH NEW CITY SUBURBS Every Friday.
CONNECTED FRIDAYS THE BANK ULTRA LOUNGE Local, house & international guest DJs. Every Friday.
DI CLAY STONEHOUSE Every Friday.
DI EDDY TONTO FLASH BUDDY'S Every Friday.
DI LOOSE CANNON IRON HORSE Every Friday.
DI SHAWNIBINS ON THE ROCKS Every Friday.
FORBIDDEN FRIDAYS EMPIRE BALLROOM Every Friday.
FORMULA FRIDAYS LEVEL 2 LOUNGE DJ Groovy Lucy. DJ Fuzze. Every Friday.
FRIDAY NIGHT FREAK NEW CITY LIKWID LOUNGE w/ Anarchy Adam and C-Whiz. Every Friday.
FUNNY FRIDAYS BACKROOM VODKA BAR w/ DJ Phife & friends. Every Friday.
JUICY DJ SUEDE LOUNGE Every Friday.
THE MOD CLUB HALD SOUL, R&B, indie, Brit pop, new wave, reggae & classic punk. Dis, Blue Jay & Travy D. Every Friday.
NOON NIGHTS FLUID Every Friday.
RED FRIDAYS THE DOGS Military appreciation night. Every Friday.
ROCK THE GLOBE WEEKENDS GLOBE TAP BAR & GRILL Every Friday.
SEXY FRIDAY 180 DEGREES Reggae and Top 40 w/ Generation LIVE&X & DJ-G-Unit.
TECHNO HIPPIE CREEP PRESENTS: T.G.I. PSYDAYS THE TEMPLE w/ Space Age, Psycosmic, Wag Occupation, Tristan & Cruz-Ae, and Psymbuz.

- SATURDAY**
ALTERNATIVE
ATTACK ADDICT THE STUDIO @ MEAD HALL w/ Scorched Bandits, Anoelec, and Requiem.
THE LUXIFER PROJECT RENDEZVOUS PUB w/ Reverend KILL.
SMOOTHTRIDE DINWODDIE LOUNGE w/ My Sister Ocean, and Seventh Rain.
STONE IRIS STARLITE ROOMS w/ guests.
TECHNO LOVES YOU VELVET UNDERGROUND w/ Dave Stone, Trypstone, and Neil K.
WEDNESDAY NIGHT HEROES THE PAWN SHOP w/ E-Town Beadown, Pousseur Disposer, and Thrastich Fibrosis.
BLUES & ROOTS
DREW MALCOLM & LINDSAY WALKER HULBERT'S
JAZZ
FIELDTWIP YARDBIRD SUITE
HARPE JAZZ FOUR ROOMS
PETRO POLLINI JULIAN'S PIANO BAR
POP & ROCK
ACQUATHOLICS ATLANTIC TRAP AND GILL
CRUSH URBAN LOUNGE
EXIT 303 ON THE ROCKS
JOEY LAWRENCE TOUCH OF CLASS
JO-HIKK CASINO EDMONTON
PARTY OF FOUR CASINO YELLOWHEAD
DIS/CLUB NIGHTS
ATHLETES' NIGHT RATT w/ DJ Kings. Every Saturday.
BEAT & SOUL SATURDAYS BACKROOM VODKA BAR Remo De Janeiro, Waylon Sherrington, and weekly guests. Every Saturday.
DI CLAY STONEHOUSE Every Saturday.
DI HOT PHILLY RED STAR Every Saturday.
DI JOHNNY SKY DANIE'S BISTRO Every Saturday.
DI NIC-E SUEDE LOUNGE Every Saturday.
FOR THOSE WHO KNOW HALD HOUSE w/ Junior Brown, Luke Morrison, and Nestor Delano. Every Saturday.
THE MENACE SESSIONS BLACK DOG w/ Miss Mannered. Every Saturday.
OH SNAP! THE TEMPLE Degree & All Out Dis. Every Saturday.
PLANET INDIGO SUGGESTIVE SATURDAYS LEVEL 2 LOUNGE Breaks, electro, house, spun by PI residents. Every Saturday.
RED CARPET SATURDAYS EMPIRE BALLROOM Every Saturday.
ROCK THE GLOBE WEEKENDS GLOBE TAP BAR & GRILL Every Saturday.
SATURDAYS SUCK NEW CITY w/ Greg Gray and Blue Jay. Every Saturday.
SUGGESTIVE SATURDAYS LEVEL 2 LOUNGE Every Saturday.
TECHNO NIGHT IN CANADA VELVET UNDERGROUND
URBAN DANCE PARTY IRON HORSE w/ DJ 420. Every Saturday.

- ALTERNATIVE**
SONATA ARTISTARLITE ROOM w/ Sanctity.
THREE EDMONTON EVENT CENTRE w/ Say Anything.
BLUES & ROOTS
APRICOT ENSEMBLE BLUE CHAIR CAFE
DIS/CLUB NIGHTS
DI RUDY ELECTRO BUDDY'S House, progressive, trip-hop. Every Sunday.
GOT TO GIVE IT UP BLACK DOG w/ DJ Red Dawn. Every Sunday.
HOUSE ARREST STOLL'S w/ Johnny Dangerous, Andy Inertia, and guests. Every Sunday.
ALTERNATIVE
THE ELUXEERS NEW CITY w/ Triple Exposure.
DIS/CLUB NIGHTS
DI RUDY ELECTRO BUDDY'S Every Monday.
ELECTIC NONSENSE BLACK DOG w/ Confederacy of Dunces, Dad Rock, DJ Hookah, and Rear Admiral Saunders. Every Monday.
MUNCH ON METAL MONDAYS NEW CITY LIKWID LOUNGE Every Monday.
WEDNESDAY
ALTERNATIVE
MATT COSTA STARLITE ROOM w/ Delta Spirit.
DIS/CLUB NIGHTS
DI ARROWSHAW BUDDY'S Every Tuesday.
DI HOT PHILLY RED STAR Experimental Indie Rock, Hip Hop and Electro. Every Tuesday.
COOL LATIN TUESDAYS FUNKY BUDDHA DANCE LESSONS. Every Tuesday.

- WEDNESDAY**
ALTERNATIVE
WILD STYLE WEDNESDAYS HIP-HOP VELVET UNDERGROUND
POP & ROCK
DREAMS OF TREASON URBAN LOUNGE w/ Looking East.
DIS/CLUB NIGHTS
BEATPATTY WEDNESDAYS STOLL'S Every Wednesday.
DI HARLEY THE BANK Every Wednesday.

- WEDNESDAY**
ALTERNATIVE
WILD STYLE WEDNESDAYS HIP-HOP VELVET UNDERGROUND
POP & ROCK
DREAMS OF TREASON URBAN LOUNGE w/ Looking East.
DIS/CLUB NIGHTS
BEATPATTY WEDNESDAYS STOLL'S Every Wednesday.
DI HARLEY THE BANK Every Wednesday.

- GLITTER GULCH WEDNESDAYS BLACK DOG** w/ DJ Bortie Friendly. Every Wednesday.
GUEST DJ RED STAR Every Wednesday.
RETROACTIVITY RADIO BLACK DOG WOODTOP w/ LL Cool Joe. Every Wednesday.
ROCK OUT WITH YER BOX OUT NEW CITY Every Wednesday.
WILD CHERRY WEDNESDAYS STOLL'S w/ Tripwrench, Resident Funk, Steve Velocity, Fusion. Every Wednesday.

CONCERTS

- 2008 HYMN FESTIVAL** FEB 10, 3 PM. HOLY TRINITY ANGLICAN CHURCH "Songs for the Journey," led by Rev. John Brughan on the organ and Dr. Joy Belg on the piano, with the Nomine Chamber Choir and the Concordia Kantorei. Free-of-offerings at the door.
A CELEBRATION OF ANGELS: UNDER THE ARCHANGEL SKY FEB 24, WORKSHOP 3:30-6:30 PM. CONCERT 8 PM. HOLY TRINITY ANGLICAN CHURCH A Medieval Winterale Event. Archangel Meditation Workshop hosted by Marlene Christian and evening concert with Paul Armistead.
AFRICAN STEPS FEB 23, 2 PM & 7 PM. WEST END ORPHAN REFORMED CHURCH Featuring the sound of the choir's most recent travels to Namibia, Botswana, Zambia and South Africa. Tickets \$18 Adults, \$15 Students/Seniors at THE BLACK PIONEER HERITAGE SINGERS FEB 29, 7 PM. MCDUGALL UNITED CHURCH A live recording concert featuring Junetta Jamerson and The Black Pioneer Heritage Singers. Tickets at TIX.
BLACK UNFOLDS FEB 10, 7:30 PM. FESTIVAL PLACE Zimbabwe's a cappella singing and dancing group. \$25 tickets, \$10 adults and \$28 theatre seats at the Festival Place Box Office.
CANTILION CHOIRS FEB 9, 7:30 PM. THE ARDEN THEATRE "To Broadway with Love." Tickets \$15, \$25, \$60, at 420-1071 info: www.cantilionchoirs.ca
CHOIR OF CHOIRS FEB 10, 3 PM. WINSPEAR CENTRE Nagar Singers, Augustana Choir, and Chorale Sainte-Jeanne de la University Symphony Orchestra. Tickets at the Winspear box office. 428-1416.
CHORDS ANDERSON FEB 15, 8 PM. STUDIO 22, U OF A 4 PM. ARTS BUILDING Tickets: \$15 Adults, \$10 Seniors/Students at the door.
CONCORDIA SYMPHONY ORCHESTRA FEB 12, 3 PM. ROBERTSON TEGLER STUDENT CENTRE. CONCORDIA UNIVERSITY CAMPUS. Tickets: \$10 Adults, \$8 Student/Seniors at TIX. CUPID'S CAPERS FEB 10, 2-5 PM. COAST TERRACE With Tracadero Orchestra in an afternoon of music and dance. Tickets \$25, at TIX.
DUKITI FEB 17, 3 PM. ROBERTSON WESLEY UNITED CHURCH The De Camera Singers, conducted by Dr. John Brown and under Handel's masterpiece "Dix Dominus" and L.S. Babin Cantata #4 "Christ Lag in Todes Banden." Tickets \$18 Ad, \$10 Student/Senior at TIX.
HAYDEN FEB 9, 8 PM. MCDUGALL UNITED CHURCH Featuring Jenn Grant. Tickets at TM, Blackbox, Megare, and Luster.
HARRY MANK FEB 21-22, 7:30 PM. THE ARDEN THEATRE Tickets \$32 at The Arden Box Office or TM.
HUNGARY HILL FEB 14, 7:30 PM. HORIZON STAGE Tickets: \$15 Adults, \$10 Students/Seniors at Horizon Stage Office or 962-8959.
THE INFAMOUS STRINGOUSTERS MAR 1, 7:30 PM. ALBERTA MUSEUM THEATRE Presented by the Northern Bluesgrass Circle Music Society. Tickets \$17 Member, \$20 Non-Member at TIX or the door.
JENNIFER BEREZAN AND JULIE WOLF FEB 9, 8 PM. ST. BILLY'S CULTURAL CENTRE Presented by Moon Folk Club. Tickets \$18 Adults at TIX or Southside Sound \$20 at the door.
JIM WITTER FEB 15, 7:30 PM. ARDEN THEATRE "The Long and Winding Road." Tickets \$32 at the Arden Box Office or TM.
THE JOHN HAMMOND QUARTET FEB 15, 7:30 PM. THE ARDEN THEATRE Tickets \$32 at the Arden Box Office or TM.
JOSH RITTER FEB 27, 7 PM. MYER HOROWITZ THEATRE special guest Emm Gryner. Tickets at TM.
JUSTIN NOZUKA AND HAYLEY SALES FEB 24, 8 PM. MYER HOROWITZ THEATRE Tickets: \$16 advance at TM, KALAN PORTER FEB 25, 8 PM. WINSPEAR CENTRE Tickets: \$20-336 at Winspear Box Office.
LITTLE MISS HIGGINS & GRAHAM GUEST FEB 8 PM. ST. BASIL'S CULTURAL CENTRE Presented by Full Moon Club. Tickets \$17 advance at TIX or Southside Sound \$20 at the door.
LUNCH AT ALLEN'S FEB 28, 7:30 PM. ARDEN THEATRE Tickets \$35 at the Arden Box Office or TM.
MUSIC AT CONVOCAATION HALL FEB 29, 8 PM. CONVOCAATION HALL, U of A Presenting William Street, Roger Adminal and Alison Strachan. Tickets: \$20 Adults, \$15 Seniors/Students at TIX.
MUSIC WEDNESDAYS AT NOON FEB 10, 12-2:30 PM. MCDUGALL UNITED CHURCH Feb 10 Odo Mayaya piano concert. Free admission, bring a bag lunch, Tea and coffee available. 488-4664.
PRO COLO CANADA: ONE EARTH MANY VOICES FEB 24, 2 PM. WINSPEAR CENTRE Tickets at the Winspear box office. 428-1414.
QUARTANGO FEB 8, 7 PM. ARDEN THEATRE Shingunungu Tickets \$25 at ARD or TM.
SIERRA LEONE'S REFUGEES ALL STARS FEB 28, 7 PM. ARDEN THEATRE Tickets \$45 at The Arden Box Office or TM.

STEVE GAWSON TRIO Feb 16, **QUEEN ALEXANDRA HALL**
Presented by Northern Lights Folk Club. Tickets: \$18 at
Acoustic Music or TIX.
THOMAS VILLOTTA Feb 8, 8 PM. **MUTTART HALL, AL-
BERTA COLLEGE**. Presented by the Edmonton Classical Guitar
Society. Tickets: \$25, \$10 student/senior/ECGS members at
TIX. The Gramophone, Avenue Guitars or the Acoustic Music
Shop. Info: 495-9580.
XAVIER RUDD Feb 15, 7:30 PM. **WINSPEAR CENTRE**. Tickets:
\$27-\$35 at Winspear Box Office.

OPEN STAGE

THURSDAY
180 DEGREES 9 pm. Hip hop open mic hosted by DJ Dirty
Need.
BACKDRAUGHT PUB 9 pm. Everyone welcome.
DUSTERS PUB 9 pm-1 am. Hosted by The Wonitha Thomas
Band.

EDDIE SHORTS 9 pm.
J.R. GRILL & BAR 9 pm-1 am. Hosted by The Shameless
Rags. All styles welcome. B.Y.O instrument,
drums & PA provided.

MARCO CYBER CAFE & ESPRESSO
BAR 9 pm. Bring your own instru-
ments, poetry etc.

NORTH GLENORA COMMUNITY
LEAGUE 7 pm. Jam hosted by
the Wild Rose Old Time Fiddlers
Association. Info: Ray, 457-9472.

SATURDAY
BLUES ON WHITE 4-8:30 pm.
Afternoon jam.

THE CARROT ARTS COFFEEHOUSE 7-10 pm.
Music and poetry open mic.
COAST TO COAST 9 pm-2 am. w/ Troy P Wright.
MORANGO'S TEA CAFE 7-10 pm. Hosted by Tommy. Info:
www.morangostekcafes.com.

THE NEW TAPHOUSE 3-7 pm. Molson open stage, hosted
by Carmen Cook.

STRATHEARN PUB 2ND SAT EVERY MONTH 5-9 pm. Hosted
by The Royal Tease, followed by karaoke.

SUNDAY
CROWN & ANCHOR PUB 3 pm. Open jam & auditions to
play at CAR.

DUSTERS PUB Hosted by The Mary Thomas Band.
EDDIE SHORTS 9 pm. Hosted by Bob Taylor, instruments
and gear provided.

MOOLIGANZ PUB Afternoon jam hosted by Rock 'n Roll
Kitty.
HALBERT'S 7-10 pm. Hosted by Rhea March. Info: www.
halberts.ca

NEWCASTLE PUB & GRILL 3-6 pm. Hosted by Willie James
& Friends.

OBYRNE'S IRISH PUB 9 pm. Hosted by Joe Bird.
TEDDY'S LOUNGE & EATERY 9-10 pm.

THE OVERDRIVE 1:30-5 pm. "Anything Goes" afternoon
acoustic jam hosted by The Shufflehouse.

MONDAY
UP'S PUB 9 pm-12:30 am. Hosted by Shaved Posse: Ken,
Iain, George, and Matt.

PLEASANTVIEW HALL 7 pm. Acoustic fiddle jam hosted by
Matthew Old Time Fiddlers Society. Info: Willy, 474-5270.
THE WYVOR CLUB 8 pm. Hosted by Marty Vinko.

ROSE BOWL/ROUSE LOUNGE 8:30 pm. w/ Mike McDonald
and Sherry-Lee Wisor.

TUESDAY
THE DRUID 9 pm. Hosted by Chris Wyniers.

THE TAPHOUSE 8:30 pm-1 am. Moosehead Jam, hosted by
Mark Ammar, Dale Collins, and Noel Mackenzie.

WEDNESDAY
CAFÉ BRITT 7-9 pm. Hosted by Paul LePage.

THE ROCK PUB Acoustic night.
EDDIE SHORTS Open jam, all gear provided.

MOOLIGANZ PUB 7-11 pm. Hosted by Rock 'n Roll Kenny.
LITTLE FLOWER OPEN STAGE 8 pm. Hosted by Brian
Gregg. Info: www.littleflower.ca or 429-3624.

THE NEW TAPHOUSE 9 pm. Hosted by Danny Floyd.
PLEASANTVIEW HALL 7:30 pm. Bluegrass jam hosted by
Northern Bluegrass Circle Music Society. Info: 434-9993.

STEEPS TEA LOUNGE Acoustic open mic every Wed. last
Wed every month Spoken Word open mic. Email Jessie at
jj.albert@gmail.com by Mondays to book a spot that week.

B-STREET BAR Wed-Sun w/ Brad Scott.
BLIND PIG Wed & Fri w/ Shelley.
BUD'S LOUNGE Fri & Sat. 9 pm-1:30 am w/ Entertainment
ment.

CHIMMY'S Thu, Fri, Sat 9:30 pm-1:30 am w/ Jimmy.
CHRISTOPHER'S PUB Tue. Karaoke Contest until
Feb 26. \$500 first place. Info: Lisa or Kelly,
462-6565.

WEDNESDAY

CAFÉ BRITT 7-9 pm. Hosted by Paul LePage.
THE ROCK PUB Acoustic night.
EDDIE SHORTS Open jam, all gear provided.
MOOLIGANZ PUB 7-11 pm. Hosted by Rock 'n Roll Kenny.
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CHRISTOPHER'S PUB Tue. Karaoke Contest until
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462-6565.

CROWN & ANCHOR PUB Thu.
10:30 pm.
CLIFF'S PUB & PANTRY Sat &
Sun w/ Krista. Liquid Entertain-
ment.

DOYLE'S PUB Fri. 10 pm-2 am w/
Cathy. Sat. 10 pm-2 am w/ Ewan.
THE DRUID Wed. 9 pm w/ Mr.
Entertainment.

DUSTER'S PUB Sat.
D.W.'S PUB & GRILL Fri. 9-1 am. Hosted by Mr.
Entertainment.

ECCO PUB Mon. 9 pm w/ Sonia/Prosound Productions.
ELEMENT LOUNGE Wed. 9 pm.
FORT GAMING LOUNGE & SPORTS BAR Fri. 9 pm-1 am
w/ Angel Hawk.

FOX PUB Tue. 9 pm.
FUNKY BUDDHA Sun. 9:30 pm w/ Mr. Entertainment.
GAS PUMP Tue. 9:30-1:30 am w/ Gord's Live Jukebox.

H2O SPORTS BAR & LOUNGE Tue. Thu. Sat & Sun.
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METRO BILLIARDS Tue. 10 pm-2 am. w/ Lounge Lizard
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MOJO'S Fri. 9:30 pm w/ Sonia/Prosound Productions.
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MAR 13 — **THE WAYBACKS** McDougall United Church
MAR 14 — **LOU GRAMM** Jet Nightclub

MAR 14 — **RAINE MADDIA** Starlite Room
MAR 14 — **ZIMMER'S HOLE** Velvet Underground
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MAR 19 — **THE GRACES**, **PAUL POTTS** Winspear Centre
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MAR 24 — **WINTERS/KEEP** Starlite Room
MAR 25 — **XAVIER RUDD** Winspear Centre
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MAR 28 — **FOO FIGHTERS**, **HIFI HANDGRENADES** Rexall
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MAR 31 — **BLACK MOUNTAIN**, **LADYHAWK** Starlite Room
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ROCK

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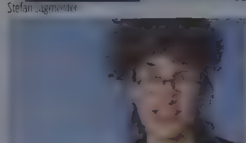
Stefan Lagemont



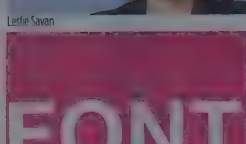
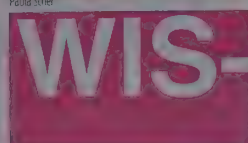
Danny van den Dungen



Paula Scher



Lerie Savan



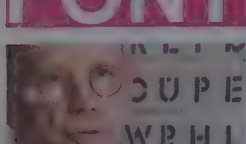
Matthew Carter



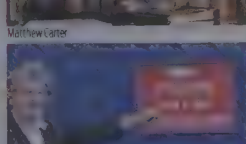
David Carson



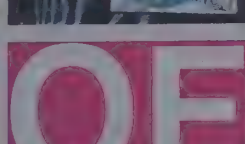
Michael C. Place



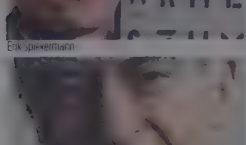
Erik Spiekermann



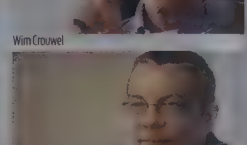
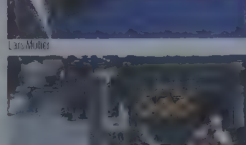
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Wim Crowel



Massimo Vignelli



Neville Brody

I Shot The Serif | Designers around the world debate the merits of the world's most popular font in Helvetica. PHOTOS SUPPLIED

CAN A MOVIE ABOUT A FONT CHANGE THE WAY YOU LOOK AT THE WORLD? *HELVETICA* JUST MIGHT DO THE TRICK

HELVETICA

Directed by Gary Hustwit. Feb. 8, 10-11. Metro Cinema (Zeldler Hall, The Citadel)

Meet Erik Spiekermann. He's a forbidding individual: tall, thin, stern-looking, with a clipped German accent. If he were your schoolmaster, you wouldn't dream of talking during class. But he's not a schoolmaster; he's a typographer—a font designer—and it's not disobedient students who are the objects of his wrath. No, it's Helvetica, the world's most popular font, the font of choice for everything from American Apparel to Panasonic to the iPhone to the U.S. space shuttle to the New York subway system. Helvetica is everywhere, but its ubiquity doesn't impress Spiekermann. To him, that's like arguing that because there's a McDonalds on every streetcorner, it's the world's greatest restaurant. "You can't read it!" he harrumphs. "Every letter looks the same—that's

the problem with the Swiss. They want everything to look the same. That's not a font—that's an army, with everyone wearing the same fucking helmet."

Asked why, if it's such a terrible font, it's so popular, Spiekermann can only offer a weary sigh. "I don't know," he says at last. "Why is bad taste ubiquitous?"

Most of the designers director Gary Hustwit talks to in his wonderful documentary *Helvetica* take a more appreciative view of the font, developed a mere 50 years ago at the Haas Type Foundry in Münchenstein, Switzerland. (It was initially called Neue Haas Grotesk, but they changed it to the much snappier "Helvetica" when they decided to market it in North America.) Michael Bierut has a hilarious speech in which he talks about the cluttered, old-fashioned design of magazine ads and corporate logos in the 1950s, and then compares the advent of Helvetica to crawling through the desert with your mouth caked with crud and suddenly being offered a cool, clear glass of refreshing water.

When type designer Mike Parker describes the look of Helvetica—the

way the air around each character holds it so that it lives "in a powerful matrix of enclosed space"—the joy on his face is absolutely palpable. There's a wonderful film critic named Jim Emerson who rightly calls this scene one of the most euphoric film sequences of the year.

And it happens in a film about a font! But this isn't a documentary like *The King of Kong*, which finds comedy in the spectacle of watching so many people getting passionate about something as ridiculous as a videogame. *The King of Kong* never convinces you that Donkey Kong is important in and of itself—but as you listen to Hustwit's interviewees talk so energetically and articulately about Helvetica and the evolution of graphic design in the second half of the 20th century, you realize the extent to which design, and warring design philosophies, affect our everyday lives.

You realize the extent to which something as seemingly innocuous as the shapes of letters can affect our understanding of the words they spell. You realize that what might seem at first to be an unusually clean and efficient font can stand for an

entire political worldview: designer Paula Scher tells Hustwit how, when she started out as a designer in the '60s, none of her designer friends would ever use Helvetica. So many corporations had adopted it into their logos, you see, that to their mind, using Helvetica was tantamount to saying you were endorsing the companies that were behind the Vietnam War. (Hustwit asks her, if Helvetica was the font of the Vietnam War, what's the font of the current war in Iraq? "Helvetica!" she says with a laugh. "Nothing changes!")

Peppered with witty montages demonstrating the inescapability of Helvetica in cities as far-flung as New York and Amsterdam, and accompanied by Kristian Dunn's droll, jazzy score—one of the best documentary film scores I've heard in a while—*Helvetica* is a delight, but not merely a delight. Ever since I saw Helvetica a couple of months ago, I've been recommending it to people, usually talking it up as kind of a stunt: a movie about a font that somehow manages not to be boring.

But the more I think about *Helvetica*, the more profound it seems. The world seems a little more marvel-

ous after you've seen it, a little more filled with miracles of human ingenuity and aesthetic inspiration. And it's nice to have naysayers like Erik Spiekermann in the mix as well—just for spice.

That's the problem with the Swiss. They want everything to look the same. That's not a font—that's an army, with everyone wearing the same fucking helmet. —Erik Spiekermann

Highway To Helvetica

DESIGN BY **VIKKI WIERCINSKI**

Part of the fun of Gary Hustwit's documentary *Helvetica*, which screens this weekend at Metro Cinema, is deciding which side to take in the great Helvetica battle. Do you agree with designers like Erik Spiekermann and Paula Scher, for whom Helvetica is the epitome of soulless urban banality, and Massimo Vignelli and Michael C. Place, who use Helvetica all the time, and see little reason to use any other font at all. But those designers are all based in far-off places like New York, London, and Berlin. We at *SEE* wanted to know how Helvetica's reputation is faring here in Edmonton. And so, we gave four prominent local designers each half a page and asked them to use it to make a statement about Helvetica. Here are the results. Some are positive, some are negative, and some manage to achieve the neutrality of Helvetica itself. Hmmm... maybe next week we should see what everyone thinks of Comic Sans...



DESIGN BY **PLUMBHEAVY**

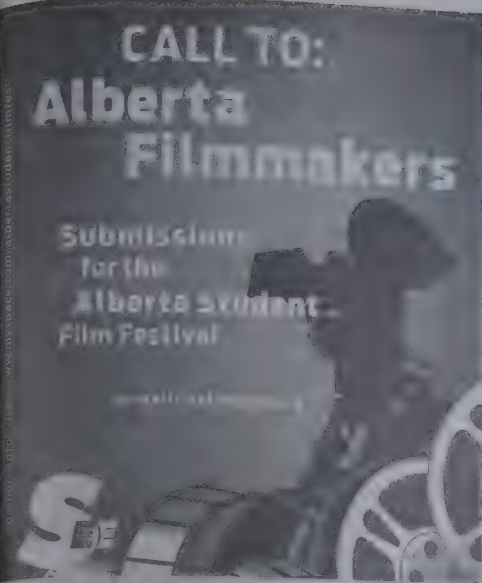


1 The secret ambition of design is to become
invisible, to be taken up into the culture,
2 absorbed into the background. The highest
3 order of success in design is to achieve
4 ubiquity, to become banal. — Bruce Mau
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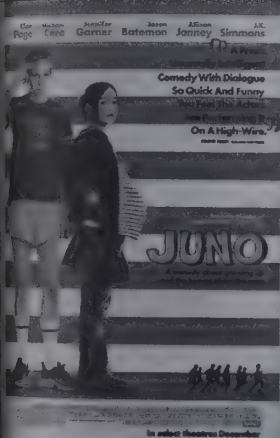
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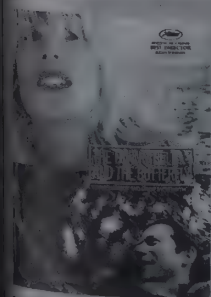


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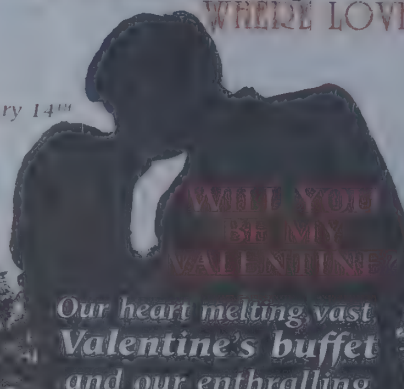
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“WHAT DOES IT ALL ADD UP TO? I’M NOT SURE—BUT THEN AGAIN, I’VE NEVER BEEN ABLE TO PIN DOWN THE MEANING OF ANY OF DYLAN’S GREATEST SONGS.”

REVIEW • I’M FINALLY HERE • BY PAUL MATWYCHUK | 637 words

Bob Dylan’s 116th Dream

AT THE END OF TODD HAYNES’ *I’M NOT THERE*, THE LEGENDARY SINGER/SONGWRITER REMAINS AS ELUSIVE AS EVER

I’M NOT THERE

Directed by Todd Haynes. Starring Cate Blanchett, Christian Bale, Richard Gere, Heath Ledger. Opens Fri, Feb 8.

★★★★★

In his memoir *Chronicles: Volume One*, Bob Dylan describes going to see the movie *The Mighty Quinn* in New Orleans during a break in the recording of his album *Oh Mercy*. Years earlier I had written a song called “The Mighty Quinn,” Dylan writes, “and I wondered what the movie was about. It was a mystery, suspense, Jamaican thriller with Denzel Washington as the mighty Xavier Quinn, a detective who solves crimes. Funny, that’s just the way I imagined him when I wrote the song.”

After that facetious remark, Dylan notes that Washington would go on to play Hurricane Carter, someone else he wrote a song about. “I wondered if Denzel could play Woody Guthrie,” he muses. “In my dimension of reality, he certainly could have.”

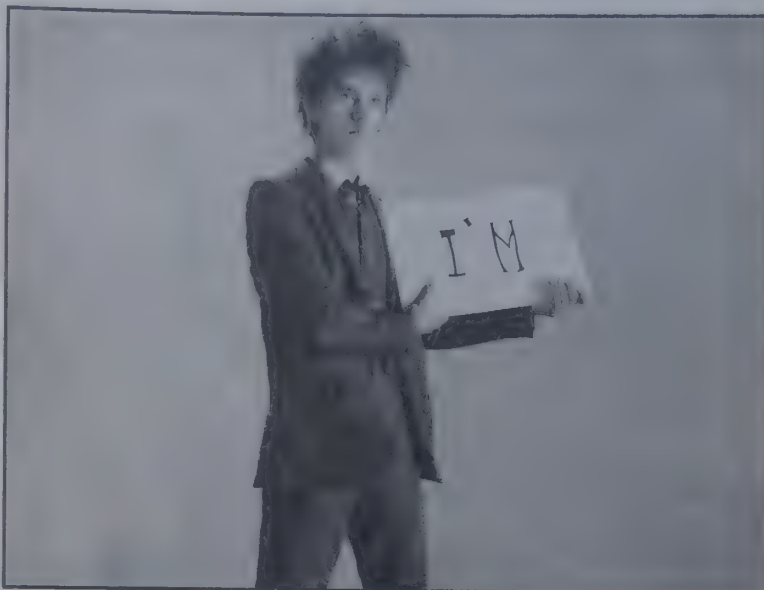
Todd Haynes’ new film *I’m Not There* takes place within that dimension of reality. As an opening title explains, the movie was inspired by “the music and many lives of Bob Dylan,” and it stars six actors who each play... well, not Bob Dylan, exactly, but figures representing Dylan (some more elliptically than others) at various stages of his career or, in some cases, ideas within his music. Denzel Washington is nowhere to be found in the cast list, but there is a terrific kid actor named Marcus Carl Franklin who almost steals the

movie as a quick-witted, guitar-playing, train-hopping hobo who tells everyone he meets that his name is “Woody Guthrie.”

The kid behaves as if it’s still the Great Depression, even when he wanders into a perfectly ‘50s suburban neighbourhood straight out of Haynes’ previous film, *Far From Heaven*. But the film is crammed full of these sorts of temporal dislocations. In one heart-stopping scene, Billy the Kid (Richard Gere) gazes down at a turn-of-the-century forest, whereupon the landscape briefly dissolves into a grainy ‘60s-era TV newscast from Vietnam.

The filmmaking style jumps around unpredictably too: at any given moment, Haynes might give us a segment from a talking-heads documentary about a legendary Greenwich Village coffeehouse folksinger named Jack Rollins (Christian Bale), a Godardian relationship drama about an actor (Heath Ledger) who played Rollins in a hit movie, or a recreation of *Don’t Look Back* starring Cate Blanchett as the interviewer-baiting, frizzy-haired, electric-guitar version of Dylan (here called “Jude Quinn”), only shot in the style of Fellini’s *8 1/2*.

What does it all add up to? I’m not sure—but then again, I’ve never been able to pin down the meaning of any of Dylan’s greatest songs. One of the great things about Greil Marcus’ recent book-length essay about the song “Like a Rolling Stone” is the way he captures the slipperiness of Dylan—how that song can sound like a sarcastic kiss-off to a haughty ex-girlfriend the first time you hear it, and then a call to action for an entire generation of young people when you go to the stereo and play it again immediately afterward. Even with



What! Makes Zimmy Run? | Ben Whitehaw is one of the Dylan incarnations buzzing around inside *I’m Not There*. CREDIT

six different actors playing him, *I’m Not There* may not be the definitive statement about Dylan, but it does an excellent job of capturing his elusiveness.

And yes, I’m aware of the paradox—but Dylan loves paradoxes too. And like a Dylan song, *I’m Not There* is full of startling images, unexpected connections, and impish outbursts of humour. It’s self-indulgent too, like one of those Dylan songs that goes on for four or five verses after you expect it to end. You get the feeling it will reveal new meanings to you every time you watch it—and that’s enough to excuse its more cryptic moments.

Cate Blanchett has received most

of the critical praise among the cast, but to be honest, I found her segments the least interesting ones in the film—I didn’t find her Dylan impression to be all that uncanny, and since I’ve seen *Don’t Look Back*, these scenes didn’t seem to be taking the imaginative leaps that the rest of the film was.

Instead, I really loved the much-maligned Richard Gere segments, which are set in a decaying, Felliniesque frontier town named Riddle, which we’re told celebrates Halloween every day of the year. This vein of Dylan’s art—the wandering minstrels with painted faces, the Old West-by-way-of-El Topo iconography—has always given critics problems when

it shows up in movies like *Renaldo and Clara* or the underrated *Masked and Anonymous*, but to me it seems essential to his vision of America. It’s the “weird old America,” as Greil Marcus puts it, which keeps bubbling up into the culture no matter how hard the corporations and the government try to repress it.

It almost doesn’t matter that not all of it works. The originality and ambition of Haynes’ approach (and the unflinching invention of Ed Lachman’s cinematography) are more than enough to get you through the Ledger-heavy slow patches.

I wouldn’t have minded a few scenes with a crime-solving Jamaican detective, though.

DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

THRILLER

GONE BABY GONE

CAST | Casey Affleck, Michelle Monaghan, Morgan Freeman, Ed Harris, Amy Ryan

Cate Blanchett got all the pre-awards-season buzz for playing Bob Dylan in *I’m Not There*, but it was the performance by the Amy Ryan as a spectacularly unfit Boston mother in Ben Affleck’s top-notch private-eye thriller that won most of this year’s critics’ prizes for Best Supporting Actress. Up yours, Blanchett! Looks like you’ll just have to console yourself with your completely undeserved Oscar nomination for *Elizabeth: The Golden Age*!

MUSICAL

ROMANCE AND CIGARETTES

CAST | James Gandolfini, Kate Winslet, Susan Sarandon, Christopher Walken

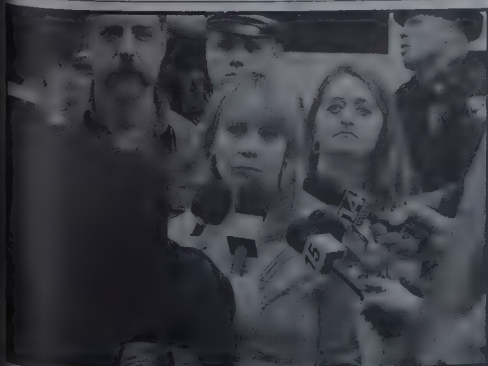
The Dictator has a weakness for musicals starring people who can’t actually sing or dance, and so this glorious oddity written and directed by John “Barton Fink” Turturro takes an honoured spot on his DVD shelf, right next to *Everyone Says I Love You* and the BBC version of *Pennies From Heaven*. If you’ve ever wanted to see James Gandolfini make out with Kate Winslet, or Christopher Walken doing a no-holds-barred version of “Tom Jones,” “Delilah,” here’s the place to go.

TV SERIES

TELL ME YOU LOVE ME: THE COMPLETE FIRST SEASON

CAST | Jane Alexander, Ally Walker, Tim DeKay, Adam Scott

You’d think an HBO series featuring some of the most explicit sex scenes in mainstream TV history would have gotten more buzz, but this oddly unsatisfying little series struggled to find an audience (it’s been a tough year for HBO: David Milch’s followup to *Deadwood*, *John in Cincinnati*, couldn’t scare up much interest either). At least when you watch *Tell Me* on DVD you can fast-forward through all the endless therapy scenes.



When Threat | Amy Ryan makes all other mothers look good by comparison in *Gone Baby Gone*. PHOTO SUPPLIED

MOVIE REVIEW • BLIND ME NOW! • BY JAMES HAMILTON | 555 words

My Eyeballs Hurt

JESSICA ALBA BLINKS HER WAY THROUGH THE WARMED-OVER J-HORROR SCARES OF THE EYE

THE EYE

Directed by David Moreau and Xavier Palud. Starring: Jessica Alba, Alessandro Nivola, Parker Posey. Now playing.

★☆☆☆☆

The Japanese like their scary movies. But instead of going for the good old grossout like Western slasher flicks, Japanese horror movies tend to be more supernatural in theme, generating scares with shadows instead of splatter, taking places in houses filled with ghostly children instead of torture chambers. But for some reason, when Americans try to recreate the eerie J-horror aesthetic, they almost always fail.

Which brings me to *The Eye*. Now, I've sat through a lot of Asian horror movies over the last few years. *The Ring*, *The Grudge*, *The Ring 2*, *The Grudge 2*, *Dark Water*, *One Missed Call*. Pulse I've watched them all, originals and remakes alike. And I can say with some authority that *The*

Eye is easily one of the worst of the bunch, in either language. And I've got to ask: why oh why, you beautiful monster we call Hollywood, would you remake a movie that sucked this badly even before you got your hands on it?

The Eye is the story of Sydney (Jessica Alba), a successful violinist who has been blind since a childhood accident. After receiving a corneal transplant (if it seems I'm moving a little fast, I'm not—the movie speeds through all this exposition even before the credits are over), Sydney begins to see strange and unexplained shapes and figures.

The doctors chalk the hallucinations up to sensory overload, but Sydney soon figures out that these figures are in fact the spirits of the recently deceased, who become visible to her as they make their way from one plane of existence to another. Her whiny sister (played by the extremely out-of-place Parker Posey) and unhelpful therapist (Alessandro Nivola) try to convince her that it's all in her head, but Sydney knows the truth. Somehow her new eyes let

her see dead people, and she needs to know why.

Poking them with a pencil. De-veining them with a shrimp fork.

Paying a hobo to urinate in them. Blending a cactus into a lumpy purée, mixing in some cat hair and fingernail clippings, and shooting this chunky concoction directly into them with a syringe.

These were some of the things I would rather be doing to my own eyes then sitting through the last 20 minutes of this movie.

The Eye looks like it was shot through gauze, and not just the portions that are meant to show us what Sydney is seeing. That said, the decision to shoot certain "creepy" scenes from Sydney's perspective is a huge miscalculation: the audience is forced to blink along with Sydney while she tries to recognize the new, dark, and blurry world that surrounds her. The discoveries are overwhelming to her, extremely annoying to us.

No scares here, just a warmed-over version of a movie that was a waste of eyesight in the first place.

MOVIE REVIEW • COMEDY OF DYSFUNCTION • BY NICOLA SIMPSON KHULLAR | 486 words

Suffer The Children



Bringing Out The Dad | Philip Seymour Hoffman and Laura Linney puzzle out the fate of their dementia-addled father in *The Savages*. PHOTO SUPPLIED

IN THE SAVAGES, A BROTHER AND SISTER COMMIT THEIR FATHER TO A NURSING HOME. HILARITY ENSUES

THE SAVAGES

Directed by Tamar Jenkins. Starring Laura Linney, Philip Seymour Hoffman, Philip Bosco. Now playing.

★★★★☆

I've been derided in the past for not always liking independent film. Bah, I say, just because it has kooky music, depressed characters, and a Sundance hard-on doesn't make something a good movie!

But now and then an indie comes along that is genuinely hot damn excellent, and makes me look like a savage.

Where *Juno* is too clever for its own good, *The Savages* has a script worthy of cinéma-vérité. Where *The Diving Bell and the Butterfly* aches in silence, *The Savages* doesn't leave too much unsaid.

Wendy Savage (Laura Linney) is a playwright who steals office supplies from her temp job to apply for foundation grants. She's a 39-year-old starving artist who reaches out to touch the paw of her married lover's dog while having sex, just to feel some connection.

Her brother John (Philip Seymour Hoffman) is trying to finish a book on Bertolt Brecht. He'll let his Polish girlfriend of three years be deported before marrying her, and he wears the rumpled exhaustion of a liberal arts prof driving a 20-year-old Corolla and trying to make tenure in Buffalo.

The Smurfs, they ain't. But when they have to bring their dementing father (Philip Bosco) from Arizona to a nursing home closer to home,

they discover that there really isn't any way to put the "fun" back in dysfunctional.

The joy (if that's the right word) in *The Savages* is its realism. The helpless guilt, the awkward confrontations, the unwise choices—oh my God, it's like my family at Christmas!

But writer/director Jenkins has an eye for the small, surreal things in life, from the trees looming over our heads as we drive past them in the car to the moral conundrum of whether it's okay to steal a dead woman's Percocet. (Hint: it is.) Her vision of Sun City is like a Tim Burton/John Waters love child, and even makes the dinginess of upstate New York in November a breath of frigidly fresh air.

Linney and Hoffman are like a casting director's wet dream. These two can get blood from rocks, and then open up their own veins to supplement. Both deserve the accolades they're getting for this picture, even if Hoffman's performance is a little too opaque at times.

And while I take issue with any academic who answers his cellphone in class, I can overlook it for the humor in watching him squirm when he realizes that his choice for nursing home movie night, Al Jolson's *The Jazz Singer*, might not go over well with the African-American residents and staff. Oh Mammy!

The only problem with *The Savages* is that I think it might be mislabeled. It's not a quirky comedy—no funnier, anyway, than life in general tends to be. It left a strong impression on me, not the least of which was a sudden urge to call my father and promise never to put him in a nursing home.

TELEVISION • CENSORSHIP | 639 words

FCC Slaps ABC's Buttocks



TELEPROMPTER NICOLA SIMPSON KHULLAR WHY DOES A FIVE-YEAR-OLD EPISODE OF NYPD BLUE GET FINED \$1.4 MILLION WHILE FAMILY GUY WALKS FREE?

%\$#@ you! That's what the U.S. networks are saying to the Federal Communications Commission these days. (In Canada, our broadcasters add "please" when telling the CRTC to go %\$#@ itself.) Last week, Fox CBS and ABC went to the Supreme Court to object to the FCC's appeal on a decision that pooh-poohed (can I say "pooh"?) its policy on so-called "fleeting expletives."

Fleeting expletives are the off-the-cuff, fast and furious remarks that celebrity guests on live shows can't seem to resist uttering. At the very least, they can't seem to remember that they're on live TV, not Howard Stern's radio show.

After being fined for airing such remarks in 2003 and 2004, Fox appealed to the 2nd Circuit Court, pointing out that the FCC had not cracked down on this kind of thing in decades, nor had the federal agency ever explained its policy. The court

agreed, tossing out the fines and ordering the FCC to, at the very least, document and justify its policies.

Then, on January 25, the FCC handed down its biggest fine ever, charging ABC to the tune of \$1.4 million for a 2003 episode of *NYPD Blue*. The fine was prompted by a scene depicting "multiple, close-up views" of a woman's "nude buttocks." Viewers likely remember the last big FCC brouhaha, which slapped CBS with a \$550,000 fine over Janet Jackson's "wardrobe malfunction."

Let me clarify—that's January 25, 2008. The FCC is deciding to fine ABC for a program it aired five years ago, and which is no longer even on the air. Does that strike anyone as a little strange?

You'd think that the FCC would have enough ammunition with shows that are currently on the air! Over the last few years, the agency has heard numerous complaints about such shows as *The Simpsons*, *South Park*, *Saturday Night Live*, *Oprah Winfrey*, *Desperate Housewives*, and even *The Daily Show*.

The FCC's definition of indecent content covers any program that "depicts or describes sexual or excretory activities" in a "patently offensive way" between the broadcast hours of 6 a.m. and 10 p.m. Of course, ABC is already arguing that ass cheeks shouldn't count, unless something is going in or coming out

of them.

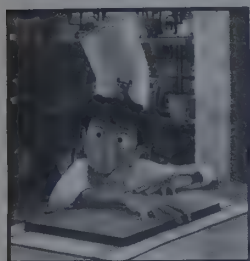
Which makes me wonder—has the FCC ever seen a single episode of *Family Guy*? Don't get me wrong, I like the show. But the way it pushes the envelope never fails to stun me. I'm not one for censorship, normally. But there are jokes in *Family Guy* that I have trouble explaining to my eight year-old niece. ("Yes, dear, that liping old man Herbert is a raving pedophile. Yes, competition ip-eac-drinking is hilarious. Yes, God doesn't like using condoms.")

But why does Fox choose to blur animated backsides while still allowing Meg to take a package of hot dogs into the bathroom in order to privately dream of the New York Knicks? Which do you think I have a harder time explaining?

Creator Seth MacFarlane has already had a lot of fun taunting the FCC, particularly in his 2005 episode "PTV," in which Peter starts his own raunchy network after the FCC cracks down on *The Dick Van Dyke Show*. And obviously Fox has a pretty understanding Standards and Practices department. But thanks to the joys of syndication, you can watch *Family Guy* several times a day, with no consideration for age-appropriate timeslots. Even executive producer David Goodman doesn't let his kids watch the show.

I guess that's why we have V-chips, but that's a topic for another column.

BEYOND THE BLURBS • BLOGGERS HAVE THEIR SAY



Portrait Of The Artist As A Young Rat No film has ever captured the artistic process better than *Ratatouille*, so says Robert Anton. PHOTO SUPPLIED

THIS WEEK: HIGHLIGHTS FROM THE 2007 'ONION AV CLUB' FILM POLL

Joe Blevins | *"There Will Be Blood"* deserves to stand alongside *Citizen Kane* as a portrait of a man whose ego and ambition are his making and his undoing. Weirdly, though, it was not *Kane* I thought of during *TWOB* but rather 2001's *A Space Odyssey*. The wordless opening sequence reminded me of the 'Dawn of Man' section of the Kubrick film, and in a broader sense, *TWOB* helps fill in the blank between the ape throwing the bone in the air and the space station orbiting the Earth. What happened in between those

two events? Well, guys like Daniel Plainville came along: ruthless, driven, and totally willing to make Mother Nature their bitch. That's the story of human evolution and human civilization right there."

Robert Anton | *"Ratatouille"* is the most intelligent statement on the artistic process I've seen in years. Usually films about artists struggle to express the driving force behind their protagonist, so they have to stick with blowing up his or her passion. And while Remy's passion is of course evident, the joy he takes in his creative process is infectious. Finally, an artist who's not miserable (and not starving). I wonder who Brad Bird sees

himself as: Remy the passionate, oppressed creator with animalistic drive, or Linguini, the scared kid trying to make good. Maybe both. Who knows: in 20 years we could be saying *Ratatouille* is Brad Bird's *8 1/2*."

Kent Beeson | "We witness a kind of apocalypse in *Superbad*, but it's a quiet, invisible one. Seth and Evan's world is a self-contained bubble, moving from phone to car to high school with the fluidity and weightlessness of a dream, and not even soccer balls are allowed to impinge on it. While there have been accusations of misogyny, they don't belong to the film—Seth and Evan's world ends, not because of some tantalizing

siren tearing them apart, but because their dreamworld dissipates on contact with the real thing. All that's left is to step onto the escalator and go down, down, down into the deep dark waters of commitment. Welcome to adulthood, guys. Go buy something."

Jack Monahan | Michael Bay is an avant-garde in our midst. *Transformers* gives us robots fighting, yes, but whose nervous tems was this film intended for? Frame after frame of whip-cut close-ups of abstract CGI don't let the vaguely racist undertones fool you: this film was made by a man as enthralled by his hang-ups as David Lynch. And only, black robot dies first. Sorry, no



Scotiabank Theatre Edmonton with MAX®

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8717-109 STREET • 433-0728		JUNO Nightly 7:00, 9:00, 11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00. PG. Coarse language, mature themes.		14231-129th Avenue • 732-2222		42111-10th Avenue • 472-7400		130 AVENUE & 50 STREET • 472-9779	
PRINCESS 10337-82 AVENUE • 433-0728		NEW WEST MAIL 8 WEST ENDORSEMENT MAIL PHASE 8 EXTENDED • 444-1879 200 OFFICE OFFICE HOURS 11:00 A.M. • 0000. MATINEES 1:00, 3:00, 5:00, 7:00, 9:00, 11:00. PG. In THE NAME OF THE KING: A DUNGEON SIEGE TALE PG 							

“THERE'S A TREMENDOUS SENSE OF **OPTIMISM** ABOUT THE FUTURE. NO ONE IN THIS PLAY THINKS, 'LIFE IS TERRIBLE, I MIGHT AS WELL HANG MYSELF.' —PLAYWRIGHT DON HANNAH ON *WHILE WE'RE YOUNG*

THEATRE PREVIEW • REVERSE CHRONOLOGY • BY PAUL MATWYCHUK | 189 words

Generation X... And W... And V... And U...

DON HANNAH TAKES U OF A ACTING STUDENTS FARTHER AND FARTHER INTO THE PAST WITH *WHILE WE'RE YOUNG*

WHILE WE'RE YOUNG
Directed by Kim McCaw. Written by Don Hannah. Feb 7-16.
Presents Centre for the Arts (University of Alberta). Tickets:
\$16-\$20, available through TIX on the Square (www.theatresquare.ca/420-1757).

One of the great peculiarities of the University of Alberta drama program is that the young actors it trains rarely get to play characters their own age.

It's not the university's fault; there just aren't a lot of ensemble plays about 20-year-olds in the theatrical canon. "Last year, for instance," says playwright Don Hannah, "I saw a fabulous performance here of *The Cherry Orchard*. In a sense, it just couldn't have been better. But on the other hand, there's no way that play is going to have the weight that play really has without middle-aged people in crucial roles. You can be a brilliant actor, but it's going to be hard to convince anybody you're as weary of the world as Chekhov's people are."

Luckily, Hannah was recently in the perfect position to improve the situation. As the U of A's first-ever playwright-in-residence, part of his job entailed writing a play for this year's B.F.A. class. There were no specific requirements attached to the commission as to what kind of play he had to write, but Hannah naturally decided that it made the most sense to do a large-scale ensemble about people in the same age bracket as his prospective cast.

And that was about as specific a concept as he could come up with while. He knew that with that many people in the cast, he

wanted to have some singing in it. There were some broad themes he wanted to tackle—family, love, war, the push-pull between idealism and the demands of the real world—dancing around in his head, but he wasn't sure how he could tie them together. And the more he thought about it, differentiating between a dozen 20-year-old characters started to seem like an insurmountable playwriting challenge. Did he really have that much to say about today's generation of young people anyway?

"And then I had a brainwave," he says. "I thought that if I started in Edmonton, in the present day, and moved backwards generationally, that might be something interesting."

The play that resulted, *While We're Young*, consists of a series of vignettes taking place in several different time periods reaching all the way back to the 19th century. And gradually, connections appear between what seem to be random sets of characters: some of them turn out to be related, while others merely go through the same rites of passage as the generations that preceded them—falling in love, going off to war, breaking away from their families and their groups of friends, traveling enormous distances to establish new lives for themselves.

"It's a crucial age," Hannah says. "It's the age when you're no longer a kid, but it's the age when, no matter what generation you're in, you've spent the last five or six years saying, 'I'm not going to make the same mistakes my parents did,' or 'I don't want to move into the world they live in—I want to be part of something new.' You're not a kid, but you're reluctant to move into your parents' generation."



Hippie Hippie Shake | Scott Shepley and Jermine Fader have a '60s flashback in Don Hannah's *While We're Young*. PHOTO BY KRISTINA SULATYCKI

"An important part of the play for me," he continues, "is when a young woman in 1870 is talking about her grandmother, and she says how her grandmother resents her because she's able to make all kinds of choices her grandmother couldn't make. Now, today we look at someone in 1870 and we think, 'God, you had no choices whatsoever, honey.' But as far as she's concerned, there's this tremendous sense of optimism about the future. I think that's always the case. No one in this play thinks, 'Life is terrible, I might as well hang myself.'"

Perhaps that's the most unusual thing about *While We're Young*, even though it's a play whose action keeps stretching ever farther into the past, it's not an exercise in nostalgia. "No," Hannah agrees, "it's not a memory play at all. Every scene exists in the moment—now in the moment. It's not *When We Were Young*; it's *While We're Young*. It's about the present, even when the present takes place 120 years ago."

"Part of that is simply a function of me being middle-aged, I think. When

you're middle-aged, and people who are your contemporaries start dying, I think you start thinking about the world in a different way. While I was writing this play, in fact, my best friend died. And when he was the same age as the cast of this show, he was in the U of A acting program. That had a huge effect on me and the play, which is dedicated to him. So in that sense, while it's a play about being young, it's a play that I don't think a young person could ever have written."

ARTS NEWS • NOTABLE HAPPENINGS FROM THE STAGE TO THE GALLERY

VISUAL ARTS

STICK FIGURES IN LOVE

You know that comic strip *Love Is*? The saccharine cartoon that runs every day in the *Edmonton Sun*? The one Homer Simpson once described as being about "two naked eight-year-olds who are married"? Well, the stick-figure drawings in Edmonton artist Kat Vedah's exhibition *Love Is Simple* are sort of like that, except her captions are more along the lines of "You're not like me" and "I hate you." Her work goes on display at ArtsHub this week alongside *Eat Mine Raw* by Shelley Rothenburger, another artist whose work takes a humorous approach to relationships.

LIVE COMEDY

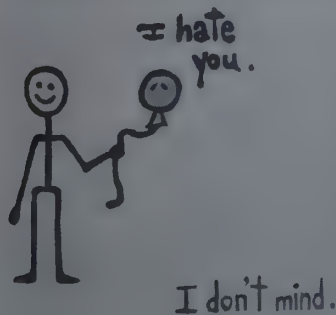
HEY LADIES, GET FUNKY

Leona Brausen, Cathleen Rootsaert, and Davina Stewart, together, as the Beastie Boys sang in "Hey Ladies," they've got more hits than Sadaharu Oh. And that's the somewhat laboured segue we've chosen to lead into this item about *Hey Ladies*, their live stage fusion of daytime women's TV and nighttime sketch comedy. (Think *The View*, only with slightly less outrageous comic characters.) The show was a huge hit when it premiered last month, and the second episode, filled with music, gossip, wine, and even acupuncture, takes place February 8 at the Roxy.

ART INSTALLATION

LIKE, WOW!

Conventional wisdom says if you're at home playing *World of Warcraft*, you're a socially stunted nerd. But if you come to the Art Gallery of Alberta this Saturday from 11 a.m. to 4 p.m., and play *World of Warcraft*, you're an artist! Or at least you'll be part of an art installation—specifically Demian Petryshyn's *Generation*, which examines the way millions of young men have become more comfortable conversing with each other through the medium of a videogame than by talking face to face. Even if the event is not a success, it's nice to see the AGA reaching out to the mage community.



Sticky Situation | Kat Vedah's drawings show three-dimensional relationships in two dimensions. IMAGE BY KAT VEDAH

There's Something Happening Here

MUMP & SMOOT BRING THEIR VERY FIRST COLLABORATION BACK TO EDMONTON, AND IT'S JUST AS TWISTED AS EVER

MUMP & SMOOT IN "SOMETHING"

Directed by Karen Hines. Written and performed by Michael Kennard and John Turner. Feb 7-17 TransAlta Arts Barns (10330-84 Ave). Tickets available from the Arts Barns box office (409-1910).

What makes a grown man want to put on tights and a red nose and cavort around stages across Canada speaking nonstop gibberish? In the guise of Mump, Michael Kennard has been doing just that for the better part of two decades with partner-in-clowning John Turner (aka Smoot). He's not sure how he ended up in the professional clowning racket, but he has some theories...

"Here's the weird thing," Kennard says. "My dad was a doctor and John's dad was a doctor. Mine was a prosthetics specialist and John's was a criminal psychologist. So if you fuse those two together, you sort of get Mump and Smoot."

This insight may not conclusively settle the nature vs. nurture question, but it does explain a lot about Kennard and Turner's twisted stage incarnations and the grotesque antics they began devising 20 years



"An Arrogant Asshole... But With Heart" | Mump & Smoot commit unspeakable clownish carnage, and we love them for it. PHOTO: IAN JACKSON/EPIC PHOTOGRAPHY

ago. And in case you missed it when they sprang it on Fringe audiences way back in 1988, *Mump & Smoot* in "Something," returns to Edmonton for a run at TransAlta Arts Barns

starting tonight (Thursday), rousing the heinous harlequins from a self-imposed six-year hiatus.

"We did our first show at the very first Toronto Fringe," Kennard

recalls, "so we'd only done three shows, then we drove out to Edmonton. I remember John and I sitting in the Volkswagen van getting ready for our show and going, 'What are those people all lined up for? Someone told us it was for us and we were like, 'How? Why?' And it's been great ever since."

Kennard and Turner never planned on remounting *Something*, but then again, they never planned on putting their malevolent alter egos aside for so long either. "Basically," Kennard says, "six years ago, we were both a bit tired of the touring and wanted to explore some other stuff personally. It's not that we wanted to retire—John and I have always said at 80 we'd still be doing the show in wheelchairs—but we needed a break from it and we said whenever it feels right again, we'll do it again."

The impetus came in the form of an invitation from Fringe Theatre Adventures for Mump & Smoot to revisit their first show in Edmonton. The offer coincided with Kennard's joining the University of Alberta's Department of Drama, which made the decision easy. *Something* reteams Kennard and Turner with perennial director Karen Hines (an acclaimed performer in her own right, thanks to her darkly funny *Pochsy* shows)

and is deliberately quite similar to the original production.

"We're working at changing a few little things," Kennard says, "but we don't want to change the integrity of the heart of the show and what it is." John and I may be a bit slower here he lets out a hearty laugh, not that much slower."

One enhancement *Something* 21st century audiences will get to enjoy is the addition of a live music soundtrack provided by Edmontonian Darrin Hagen, whom Kennard and Turner befriended backstage at Fringe Midnight Madness shows and the Winnipeg Comedy Festival. "We've enjoyed working with Darrin and we thought it would be a great change to have live music as opposed to recorded music," Kennard says. "We want him to be present onstage because we'd like to interact with him."

Anyone familiar with the clowning ghastly hijinks and Hagen's cast of tinctive comedic talents can let their imaginations run wild at that thought. But for those who have never met Mump, Kennard offers a concise description of his greasy-painted doppelgänger.

"Arrogant asshole," he laughs. "But an arrogant asshole with a kind of heart."

PROFILE • RADIO • BY MATTHEW HALLIDAY (460 words)

Finding The Right Words

BOOKMARK HOST KEN DAVIS WON'T LAUGH AT ED STELMACH—HE JUST WANTS TO SEE SOMETHING CHANGE

Last week *SEE* ran a story making fun of Ed Stelmach. Big surprise, right? But Stelmach's Bush-like knack for embarrassing himself was even more egregious than usual on this occasion—at a press conference

hyping the government's new arts policy (30 per cent funding increase for the Alberta Foundation for the Arts, increased incentives for private funding) the premier was asked by the writer of the piece in question to name his favourite Alberta artists. Stelmach stumbled and bumbled out a non-answer for a couple of minutes unable to come up with

the name of a single writer, singer, painter, whatever.

We all had a good laugh, our suspicions about Stelmach's deep-seated philistinism confirmed. But Ken Davis, the host of CKUA's new books and arts show *Bookmark*, and a long-time figure in the Alberta publishing industry (most recently as treasurer of the Alberta Book Publisher's Association), just sighs a little when he hears the story.

"I'm not even gonna take the easy shot," he says. "It's not too surprising. [Culture] hasn't really been on the radar of the government."

While Davis is adopting a wait-and-see approach to the Tories' new culture policy ("Who's going to be controlling those dollars, what are going to be the policies and procedures attached to those dollars?"), he's hopeful that it will mean a turnaround for the province's beleaguered publishing industry.

"The way I hope it plays out is both publishers and writers can get more of the support they need to stay here," he says. "Book publishing has been taking it on the chin for years; we've lost six, seven, eight, nine significant publishers in the last few years. It's getting to be, 'Will the last one left turn out the lights?'"



Saved By Radio | Ken Davis brings the reading experience to the CKUA airwaves with *Bookmark*. PHOTO: SUPPLIED

Davis is hopeful that *Bookmark* itself will be able to play a small role (or a big one) in reviving the province's literary reputation. "We're going out of our way to find and interview people from across the spectrum of what you'd called literature," he promises. "We're not being snobby about it. There's not some highbrow level we feel we have to nail for it to qualify for the show."

The first few episodes of *Bookmark* do run the gamut—Davis will talk to Yardley Jones and Spyder-Yardley Jones, father-and-son authors of the bestselling *Bachelor's Guide To...* books on one episode, and little-known B.C. author Angie Abdou

on another. There'll be a two-part tribute to W.O. Mitchell, as well as a piece about Calgary performer poet Sheri-D Wilson.

"Anything that's fascinating about the book world in Alberta we want to touch," Davis says. "I like that [fringe literature] is becoming more boldened, if you will... There's a shyness that nobody will want to read this stuff anymore."

"Doing this show is going to be a great discovery. I'm going to be learning right alongside everyone else what's going on."

Bookmark will air Sundays 12:30 p.m. on CKUA. 94.3 FM

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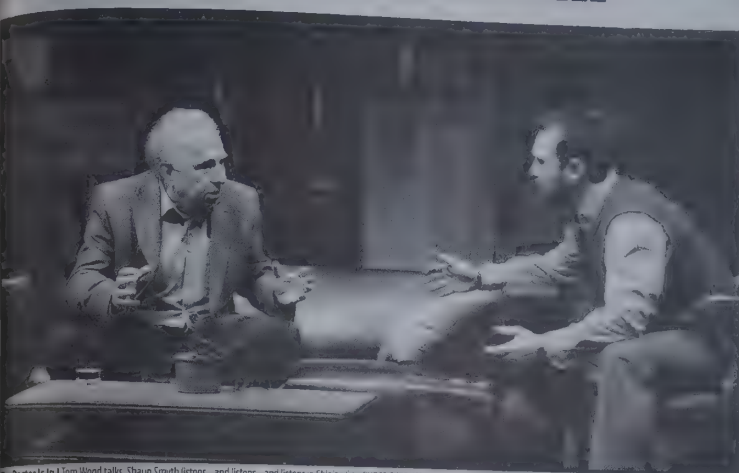
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THEATRE PREVIEW • THEATRICAL THERAPY • BY PAUL MATWYCHUK (796 words)

Shaun Smyth Hears All



The Doctor Is In | Tom Wood talks, Shaun Smyth listens...and listens...and listens in *Shining City*. (PHOTO SUPPLIED)

THE STAR OF *SHINING CITY* SPENDS 45 MINUTES LISTENING TO ANOTHER ACTOR TALK. THAT'S NOT AS EASY AS IT SOUNDS

SHINING CITY
Directed by James MacDonald. Written by Conor McPherson.
Feb 14 (7:30pm). Starring Shaun Smyth, Tom Wood.
Corkery Ave. Jason Carrow. Rice Theatre, The Citadel.
Tickets available at Citadel box office (425-1820).

The centrepiece of Conor McPherson's play *Shining City* is a long scene set in a therapist's office in Dublin. It's a few months into the treatment of a widower named John, and Ian, the therapist, is listening as John relates an anecdote about meeting a woman at a party and how that one encounter led to the breakdown of his marriage.

As anecdotes go, this one is a real stunner: in the published version of the script, it takes up about 10 pages of text. Shaun Smyth, who plays Ian in the Citadel's new production of the play opposite Tom Wood's John, estimates it's about 45 minutes long. And Smyth barely speaks during the entire speech, except to offer the occasional "Mmmm" or "Yeah."

It may have been a snap to memorize, but Smyth says sitting there, almost completely silent, while another actor talks for three quarters of an hour, is one of the toughest tests of sustained concentration he's ever had to do onstage.

It's amazing what an amount of energy sustaining that level of listening requires," he says. "It's a great challenge. So for me, what we kept coming back to in that scene was, why does John need to speak to this therapist? What does he need from me? I say about 12 things in that scene, but each one is significant—I had to figure out what happens at each of those moments. It is that John can't speak through the rest

of the story and needs encouragement? Am I coaxing him to go on, or encouraging him down a different path?

"It was also important for me to realize that this is a breakthrough day for John after months of therapy, so a lot of the scene for me is feeling, 'He's talking! That's great!' When you're a therapist and a patient has a breakthrough like that, you just want to keep them going—it's such a torrent of emotion and pent-up thoughts and feelings that comes out, and my job is to catch it. So it might not look it, but that feels very active to me. I don't feel like I'm just sitting there and disappearing while the other actor is talking."

Part of what makes this monologue so rich is that we've just watched a painful encounter between Ian and

know?"

I asked Smyth a lot of technical questions about *Shining City*—the challenge of being the silent person onstage during an epic monologue, the art of performing McPherson's tricky Mamet-esque dialogue, full of half-sentences and dotted with "You know's" and "I mean's"—but we couldn't help but drift away from the mechanics of the script and into the more abstract questions it raises.

"As an actor," Smyth says, "you initially try to approach it technically, figuring out how you get from this thought to that thought, seeing where the transitions are. But ultimately that doesn't bring it to life. There's an emotional current in all of the scenes that, unless you tap into that vein—without being wankey about it—it doesn't quite sing."

"IT'S AMAZING WHAT AN AMOUNT OF ENERGY SUSTAINING THAT LEVEL OF LISTENING REQUIRES," SAYS SHAUN SMYTH. "IT'S A GREAT CHALLENGE."

his wife in the previous scene. Indeed, Ian never gets to recite any arias the way John does, but *Shining City* is very much his story—the story of man who's both left the priesthood and walked out on his girlfriend, and for whom John's tales of guilt and infidelity are uneasy reminders of his own demons.

"I think Ian is a good therapist," Smyth says. "He's just starting out, but I think his time with God has given him a great deal of compassion, but now that he's not with God, he probably has a nice, objective view of the human condition. Part of what drew me to this play was its interest in what kind of people become therapists—you know, 'Who are these people when they're at home?' You see Ian when he's not at work, and his life is a complete shambles. He can't take his own advice, you

It's nominally a ghost story—John comes to Ian because he's been having visions of his dead wife—but McPherson has more on his mind than horror-movie chills.

"It's a play," Smyth says, "that asks what it's like to live in a godless society, particularly in a country like Ireland, where Catholicism has informed the culture's identity so strongly, but the old, traditional faith and mythology has given way to a very modern European city. There's a disconnect. So many people in Dublin and Edmonton and Calgary have lost faith, but what do you replace it with?"

Smyth continues in this vein for a few minutes longer, and while I know I won't have room for all of his comments in this article, I don't want to interrupt him. "Mmmm," I say. "Yeah."

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"Grandma Hoses" Needs Dan's Help



**Savage Love: Dan Savage
How Can a Porn-Watching,
Three-Waying, Strip-Club-
Frequenting Grandmother
Bring Her 25-Year-Old
Lover Up to Sexual Speed?**

I hope you can help me. I am a 39-year-old divorced mother of four. I'm also a grandmother. I've started seeing a younger man, age 25, who is only a few years older than my oldest kid. We hit it off great and, other than the sex, everything is beautiful.

The problem is that my sex life with my ex-husband of 20 years was very free. We did everything from toys to bondage to watching porn together to three-ways.

My new guy is not happy that I have a collection of toys or that I watch porn, have been to strip

auditions)

Now you, Grandma Hoses, are going to have to undo the damage done. You will have to "school" him, as the young people were recently saying. Sit the boy down and tell him that you're older, wiser, and more experienced, and that you intend to drag his butt up to your level, not allow him to drag yours down to his. Tell him exactly how you like, tell him exactly how you like it, and make sure he understands that you're not interested in being with someone long-term who isn't interested in meeting your needs.

You have leverage here, FGIM. Use it.

Gay here. The BF and I have a modestly open relationship—three-ways once in a while, one-offs very rarely. It spices up the home life and reinforces trust, blah blah blah.

So, the BF was visiting the folks the week between Christmas and New Year's. We'd both agreed to have a one-off that week and share the juicy details when he got back. Saturday night, I had

understanding!

I'm usually very direct with people, but I worry that admitting that I cheated and that the BF was in on it will solve one problem and create another. We don't want our Texans to think we're a couple of perverts! Suggestions?

P.S.: They hear us go **at it all the time**. I should've seen this coming!

Sissies Love Understanding Texans

Straight Texans who aren't bothered by the sounds of actual queers actually going at it, SLUT, won't be destroyed by your nonmonogamous news. That your relationship allows

for a little outside sexual contact—safe outside contact, I hope—may not delight them, being sexual conservatives and all, but the current state of affairs has to please them less than the truth would.

Can't you see how unfair you're being, SLUT? Right now, the neighbors think you're a cheating piece of shit and your boyfriend is a fool. So long as you allow them to go on assuming that you're officially monogamous, they're going to feel like unwilling coconspirators in your "infidelity." They've probably had more than one conversation about what, if anything, they should say to your boyfriend.

Leaving them in that position isn't fair, SLUT. It isn't neighborly, and they're going to come to resent you more and more. There's only one way out. The two of you—it can't be you alone, because they'll only assume they're being pulled into another lie—will have to go and tell them the hole-fucking truth.

Do you know any lawyers willing to take on a personal-injury suit concerning fisting-induced fibromyalgia? When I call local personal-injury lawyers here in Eugene, Oregon, they get all flustered.

Fisting Fallout

Savage Love cont'd on p. 43

**SIT THE BOY DOWN AND TELL HIM THAT YOU'RE OLDER,
WISER, AND MORE EXPERIENCED, AND THAT YOU INTEND
TO DRAG HIS BUTT UP TO YOUR LEVEL.**

clubs, etc. He likes "regular" sex and he refuses to use toys or do anything in the adventurous realm. How do I even talk with him about what I like without scaring him off? I love being tied up and spanked! Plus he has never done oral and doesn't even want to try! HELP!!!

Frustrated GILF In Minnesota

You're not gonna get what you want—excuse me, what you deserve, Grandma, what you have a right to demand and expect—from this boy if you're not willing to risk scaring him off.

Considering his age, FGIM, it's possible that your boyfriend, during his very recent childhood, was locked in a classroom with a sexually repressed idiot who "taught" him that sexual ignorance is a virtue and that a limited sexual repertoire is pleasing to Jesus. They call it "abstinence education," and it induces a kind of sexual imbecility (besides leading to higher rates of STI transmission, teen pregnancy, and *American Idol*

this guy over and we fucked like crazy. The BF got home Sunday, and we had a sexy time reviewing the juicy details of our respective indiscretions.

Monday (New Year's Eve), I was chatting with our neighbors. They're crazy, tequila-loving Texans, and liberals in most respects—except, they've hinted, where sex is concerned. So, they asked how the BF and I were doing, and when I mentioned that we were great—the BF had just returned from a 10-day trip—my neighbors' demeanor totally changed. Their usually playful and friendly selves turned immediately to ice.

They didn't say anything, but I realized what happened: They heard me and the one-off going at it and thought that I had cheated on my BF in his absence! I had, of course, but it was BF-sanctioned cheating! They've been very cold to me since. We like them and don't want to screw up our acquaintanceship over a silly mis-

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MY MESSY BEDROOM

WHAT'S THE RECIPE FOR SPERM? ALSO: WHAT CAUSES FOOT FETISHES, AND DOES A VASECTOMY MAKE YOU TASTE DIFFERENT?

Dear Josey:

Going down on my guy and swallowing when he comes really turns me on. But I do won-

der what I'm ingesting. What's in sperm? Is it a protein? Is it fatty? Is it healthy?

The Big Gulp

Dear Big:

That must be so annoying for you guy, you buggin' him all the time to swallow his cum. I can't say I'm a huge fan of swallowing—sucking back raw eggs isn't really high on my

list of fun things to do either—but I certainly can understand how the idea of it is a turn-on, and I know this intimate gesture doesn't go unappreciated by most guys.

As for what's in the stuff, cum is basically a mix of fructose (a little sugar buzz gives sperm the energy to swim), prostaglandins (to stimulate the vaginal muscles and help the little guys on the trek up) and clotting agents to make it all stay up there.

But cum has plenty of other fun ingredients too. In fact, the list of ingredients is about as appealing and mysterious as the one on a box of Froot Loops—but here goes: aboutonia, ascorbic acid, blood-group antigens, calcium, chlorine, cholesterol, choline, citric acid, creatine, deoxyribonucleic acid, fructose, glutathione, hyaluronidase, inositol, lactic acid, magnesium, nitrogen, phosphorus, potassium, purine, pyrimidine, pyruvic acid, sodium, sorbitol, spermidine, spermine, urea, uric acid, vitamin B12, and zinc, all in modest quantities.

Don't ask me what half of this stuff is, but none of it strikes me as fatty. And since the average ejaculate measures about a teaspoon (yeah, that whole "cumming buckets" thing is a bit of a myth) and contains roughly 15 calories, there's probably no need to curb your enthusiasm.

Dear Josey:

My husband has a thing for bare feet—no pantyhose or spiked heels or anything like that, just plain, clean, bare feet. He says just seeing me walk barefoot in the house or watching TV with my bare feet pointed toward the television makes his body tingle.

Throughout the couple of years we've been married, I have gotten used to it, and have even begun to like our foot-inclined sex life. He likes to lick my soles, kiss and suck my toes, and I happily ca-

ress his face and his penis (sometimes to orgasm) with my feet. I should add that our sex life is all about feet. In fact, it's pretty fabulous and I'm not bothered by his foot preference.

My question is, where do these come from? Why feet instead of breasts, for example?

Putting My Foot in His Mouth

Dear Putting:

Why feet instead of breasts? I might well ask why breasts instead of feet?

Most of us are hardwired to be turned on by the obvious sexual organs, but our entire bodies are sexual. Some women would do anything to get their man to move beyond the tunnel-vision focus on boobs and vaginas. I think it's great that you've welcomed your husband's fetish, that he respects the fact that it's his preference not yours, and that he can't always be about feet.

And as far as fetishes go, foot fetish is one of the most common objects of desire. Maybe it's the toe cleavage, their phallic shape when you're on them—they're just easy to sex. As for the cause of your husband's foot fetish, it's hard for me to say without knowing his past.

However, fetishes are often triggered by something the person associated with early sexual feelings. He spends a lot of time with his feet hanging out under the table, looking at people's feet? Did he play with footsie with a childhood sweetheart? Who knows? But ultimately, if you're both good with it, it's no matter?

Dear Josey:

I've had a vasectomy and I've conceded that my lover may have a negative reaction to taking me in her mouth. Does the taste of cum when the little buggers are gone Concerned about Aftertaste?

Dear Aftertaste:

A vasectomy involves having a tube that carries sperm from the testicles—the vas deferens—separated and cauterized. This means that after a vasectomy you shoot spermless spunk.

But since sperm makes up about two per cent of your semen, I doubt very much that it would have much effect on the taste of your ejaculate. I wonder if your concern about your lover's negative reaction is more to do with some insecurity on your part that you're somehow "not the man you once were" and not let your lover make that decision for herself?

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SAVAGE LOVE (cont'd from p. 41)

It is a little controversial whether fibromyalgia is a real disease at all or just a mysterious constellation of symptoms," says Dr. Barak Gaster, *Savage Love's* long-suffering resident medical expert. "Most mainstream doctors accept it as real, but it's still in the slightly dubious category."

Fibromyalgia's constellation of symptoms includes fatigue, general pain, irritable bowel syndrome, headaches, and roughly 400 other complaints. But you fibromyalgia sufferers have arrived: There's a new drug on the market with a goofy name (Lyrica), an annoying ad campaign (courtesy of Pfizer), and its own constellation of possible side effects (hives, difficulty breathing, swelling of the tongue, dizziness, sleepiness, blurred vision, etc.).

But fisting-induced fibromyalgia? Maybe skidmarkalgia can be induced by fisting, FF, but not fibromyalgia. That would not be considered credible in any real way whatsoever," says Dr. Barak. You may have fibromyalgia, FF, and you may have been fisted before your diagnosis, but there's no relationship, and no personal-injury lawyer is going to take your case.

We wanted to let you know that we appreciated your recent remarks condemning bestiality.

We agree that it is wrong, wrong, wrong for the very same reason that you pointed out—the issue of consent. However, we don't agree with your advice that zoophiles should "get a tall fence." The zoophile who wrote you desperately needs counseling and should in no way be encouraged to have any contact with animals.

Like the pedophile who claims to "love" children, zoophiles profess their love and caring for the object of their sexual desire, but it is without real consideration for the psychological and physical well-being of their nonconsenting partners. A recent study shows that 96 percent of offenders who had engaged in bestiality also admitted to committing sexual assaults on humans.

You do a wonderful job of humorously and intelligently dissecting the psychosexual conundrums of those who write to you. We worry, however, that your readers will miss your point and take away from your column that bestiality is acceptable when it is done behind "tall fences."

Colleen O'Brien (Director of Communications, PETA)

Thanks for writing, Colleen, because I would hate for people to take away

from that column—you know, that column, the one where I told RUFT to go get banged by dogs behind tall fences—that it's in any way permissible for a human person to get you know, banged by canine dogs behind tall, tall fences. I'm grateful for the opportunity to clarify my position. Which is con because, you know, gross.

To read more letters—lots more—about my advice for RUFT, go to www.thestranger.com/savage/ruff.

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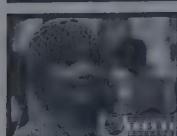
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ENISIN ENERGY SERVICES Inc. is looking for experienced Drilling Rig, Well Servicing and Cement personnel for all position levels. Drillers, Operators, Coning Drillers. \$29.70 - \$39.25; Derrickhands, Well Servicing Derrickhands \$26.50 - \$32.50; Motorhands \$27.50 - \$33.50; Floorhands, Well Servicing - Floorhands, Core Hands, Helpers \$21.00 - \$24.50. Ensin Recruitment Centre, 2001-4 Street, Nisku, AB, T9E 7V6. Telephone 1-888-ENISIN-0. Fax 780-955-6160. Email: hr@ensinenergy.com.

EXPERIENCED WATER hauler required. A rate work. Modern equipment. Competitive wages. Must have Class 3 and oilfield tickets. Central Alberta 403-845-4311, Brent.

FULL-TIME DISPATCHER. Ready Mix Co., Sechelt, BC. Individual experienced in concrete industry. Cover letter and resume to: Box 172, Sechelt, BC, V0N 3A0. Fax 604-865-2225. smidspatch@sunrise.com

1500. Help Wanted — Alta.

FMC TECHNOLOGIES is currently seeking Shop personnel to assemble, test and refurbish customer equipment - Field Service Assistant. Field Service Technician. Field Service Technician. We offer an attractive wage and benefit package. Cold Lake facility. Please send resume to Human Resources, FMC Technologies, Galaxy Oilfield Service, Cold Lake, Alberta. Phone 780-573-1554. Fax 780-826-4550.

GROCERY MANAGER. The Marketplace at Brooks, located in Brooks, Alberta requires a Grocery Manager for a department with a volume of \$3.5 million in annual sales. The successful candidate should have prior retail management experience, demonstrated strong leadership, communication, interpersonal, planning and organizational skills. Fax resume to: Human Resources, Federated Co-operatives Limited, Box 2559, Calgary, AB, T2P 4P2. Fax 403-831-2275. Email: r.gaeiz@fcl.ca.

HIGH LEVEL SUPER A is currently recruiting a full-time Meat Cutter. High Level is located in North Okanagan and has a trading area of 9000 people. It is a great place to live if you enjoy indoor and outdoor activities such as; golfing, fishing, hunting, snowmobiling, curling, and cross country skiing. As a Meat Cutter you will report directly to the Meat Manager. You will be trained on meat cutting and sanitation standards. You must be able to provide a "clear" Security Clearance and provide proof of Grade 12 completion. Previous meat cutting experience is an asset. If you have the skills and abilities to meet our expectations, forward your resume in confidence to: Store Manager, High Level Super A, 10300 - 103 Ave., High Level, AB T0H 1X0. Fax 780-266-4620. Email: tyronne.parislaw@tlp.ca. We thank all candidates for their interest, however only those applicants selected for an interview will be contacted.

HOMEWORKERS NEEDED! To Assemble Products, Stuffing Envelopes, Mailing/Processing Circulars, On-Line Computer Work Available. Up to \$1,500/Week. No Experience Needed! FREE Information @ www.WorkFromHome-Job.com Reference 6-410

JOURNALISTS. Graphic Artists, Marketing and more Alberta's weekly newspapers are looking for people like you. Post your resume online. Free. Visit www.ajwa.com/resumes_add.

LOOKING FOR TWO Autobody Journeyman and one Refinisher. Earning \$26/hour straight time negotiable. Moving bonus possible. Contact Paul or Pat at J.D. Collision 780-826-2416 or fax 780-826-2416.

MEAT CUTTER Full-time, competitive wages, benefits. Apply in writing to: Soybeys Blainmore, P.O. Box 29, Blainmore, AB T0K 0E0 or fax 403-562-9895.

NORTHERN SUNRISE Company is seeking a Utilities Operator for Alberta Level III Water Treatment certification. Visit website: www.northernsunrise.net for a detailed job posting. Resumes may be forwarded to: Jim Schneider, Transportation & Utilities Coordinator, Northern Sunrise Company, Bag 1300, Peace River, AB T8S 1Y9; jschneider@northernsunrise.net.

SERVICE MANAGER required for busy Kamloops, BC import dealership! Must be energetic, organized and up to the challenge to increase business. Signing bonus upon hiring! Send resume to: Box 1356, 1365-B Dalhousie, Kamloops, BC, V2C 5P6.

TWO HILLS GOLF & Country Club requires a Manager for its clubhouse. One of the top 9-hole golf courses in Alberta. Salary negotiable. Start date April 1, 2008. Fax resume to 780-857-3405.

1500. Help Wanted — Alta.

THE CITY of Wetaskiwin is looking for experienced and qualified people for positions of Foreman, Equipment Operator, Pipelayer, Tophand and Labourer. These positions will be paid as per the City of Wetaskiwin pay schedule and benefit package. Work schedule to be 60 hours per week (Monday to Friday). All interested parties should send a resume to: City of Wetaskiwin, P.O. 6210, Wetaskiwin, AB T2A 2E9. Attention: Richard Wheatley, C.E.T., Assistant Public Works Superintendent. Telephone 780-361-4434. Fax 780-352-0101. Email: rhwheatley@wetaskiwin.ca.

WE ARE URGENTLY seeking Interprovincial Journeyman or 4th year Apprentice Heavy Duty Mechanics and/or Heavy Equipment Technicians. Please submit your resume to: Collicutt Equipment Services Ltd. Fax 403-358-3208. Email: recruitment@collicutt.com. www.collicutt.com.

1600. Volunteers Wanted

DISTRESS LINE. YouPhone.com Great Volunteer! Get excellent training, career-related skill development, rewarding experience and ensure those in need will have someone there to listen when life hurts. Call the Support Network 732-6848 or www.thesupportnetwork.com

Do you like to drive? Volunteer to drive frail but walking seniors around Edmonton. Daytime Mon-Fri. We pay the gas! 732-1221

Do you love art and people? Then the Nina Hagerty Centre for the Arts can use your! Come volunteer and show off your talents and passion. 747-7611 or www.ninahagertyart.ca

Dogs with Wings is looking for **PUPPY RAISERS** that can provide a loving home for a 1 year commitment, no previous training needed. Call 944-8011 to see if you have what it takes!

Ever thought volunteering was for the dogs? Try volunteering with your pet - call Deanna 414-6682 (www.pethelpersociety.com)

FREE BEER! Volunteers needed to work at rock & blues events, please call Frank at 439-7460.

Ghost Writer. Paid a brain-injured woman, mid 40's, who has lost her ability to write. Good listening skills, writing skills and computer skills wanted. Commitment: 2 hrs/week for 4-6 months or project completion. Old Strathcona area. Ellen 432-1137, ext. 362.

Heart Campaign: K1 assemblies, between now and February 2008 we need you! Suit your schedule days/evenings/weekends. If you are available for three (3) or more hours per week, for three or more weeks, call the Heart & Stroke Foundation now and ask for Karen or Laura at 451-4545.

HELP to broadcast news nationally for the blind and print-restricted! Email: edmonton@voiceprintcanada.com, 451-8331.

HOME CARE volunteers: visit isolated neighbours, go for walks, help with errands. Call Capital Health Home Care 496-1300

Homework Tutors. Homework help is needed for children & youth in care who require a stable support to ensure their academic success. 15 hrs/week, evenings or weekends. Staff support. Various locations. Ellen 432-1137, ext. 362.

Literacy Reading Tutors! Needed to assist adults with disabilities learn basic reading and writing skills. Tutor training, materials, and support provided. 1-to-1 matches, flexible hours, 12 hrs/week. Various city locations. Ellen 432-1137, ext. 362.

Little Warriors is helping protect children from sexual abuse, you can too! Please phone 447-1343

1600. Volunteers Wanted

Make a difference in your community. ElderCare Edmonton is looking for volunteers to help with daily activities such as crafts, card games and socializing. If you can spare a few hours each week and would like to have fun, call 434-4747 Ext.4

Mentors for Children & Youth. Be involved in your community. Help dry/youth living in group care. Camp aides needed to share time and interests. 2 hours/week, evenings or weekends. Various locations. Ellen 432-1137, ext. 362.

Participate in research of brain function at UofA! Right-handed men 30-50. Reimbursement provided. Call 604-0048.

Seniors Recreation Activity Aides. Volunteers needed to participate in recreation activities (crafts, scrap booking, bingo, baking, etc.) with disabled female seniors living in new extended care facility in north east Edmonton. On-site support provided. Daytime or evening placements available. 2 hours/week. Ellen 432-1137, ext. 362.

Take advantage of this volunteer experience of a Metrolife Become a friend to a NEW Canadian and share a life changing experience. Contact Dulian at 474-8554

VOLUNTEER TUTORS needed. Can you read this? Many can't! Become a tutor and share the gift of reading. Call P.A.L.S. at 424-5514 to help change a life through literacy. Training and materials are provided.

VOLUNTEERS NEED YOU! Lefter Wool and Extra Knitting. Needles to knit warm items for our newly arrived immigrants. Call Lucia 424-3545, ext.230.

VOLUNTEERS NEEDED! To assist new immigrants on a first time shopping trip for essentials. 2-3 hrs, occasional, weekdays. Call Judy 424-3545 ext.249.

VOLUNTEERS NEEDED! To help Somali children with homework. Begins in September. 2 Eves/wk. Northside location. Call Judy 424-3545, ext.249.

VOLUNTEERS NEEDED! To teach English to adult immigrants. Flexible day/eve., days/weeks, 3-4hrs/wk. No exp. req./various locations. Call Judy 424-3545 ext. 249.

Volunteers needed! To help newcomers with filing tax returns. Call Judy 424-3545, ext.249

Walking Coaches. Get fit and have fun walking and socializing with a small group of adults with various disabilities, living independently in the community. Walking is preceded by support/feedback together. 5:30 pm-8:30 pm, every second Friday at Westmount Mall. Staff support provided. Ellen at 432-1137, ext. 362

2005. Artist to Artist
Artists req. for children's t-shirt project (line drawings in black). Phone: 993-5802.

Director wanted for musical comedy for Edmonton region. Produced by Maggots Inc. Contact Tom at 467-8981 or email tom@maggots.ca

Guitar lessons. \$20/hr. Tony 464-6806.

LEARN TO STILLWALK! Reach New Heights with the Edmonton Stillwalkers every 2nd Sunday starting February 3rd. Contact Randall Fraser @ 242-1120 or jaffawolf@rogers.com

Looking for graphic designer to help with existing website for a music festival www.holcoms.com. Honorarium available. 758-9856.

MODELS WANTED
Harcourt House Arts Centre is hiring female and male models for the life drawing classes. No experience necessary. Pay is negotiable. Phone 426-4180 for more information.

Voice lessons. Learn to project and free your spirit. 297-ROCK.

2005. Artist to Artist

New voice artist looking for work. Inexpensive and new in business. Call Al to be heard. 451-6065.

Seeking rock/indie/funk band to perform live downtown. Band all cover. Kevin 266-0050.

Solo artist needed. \$300-\$500. Professionally produced. Call for details, serious inquiries only. 297-ROCK

Sports photographer needed for occasional events, must be available weekends, and willing to travel. 868-7353.

Student filmmaker looking for MALE LEAD (20s), and SUPPLEMENTAL FEAT (20s). Call Justin @ (780)233-9671

Teens (15-19), The Citadel's Teens @ The Turn Festival is accepting applications from actors, dancers, playwrights! 1 Deasdale Feb. 8. www.citadeltheatre.com/teens

The Alberta Student Film Festival is currently accepting submissions from all Albertan filmmakers. All genres, styles and lengths of student-made films are welcome. Selected films will be screened at the Metro Theatre in March. For more information visit www.albertastudentfilmfestival.com or email asff@shaw.ca

The Works 2008! Art & Music! Street Stage! Deafening! Feb. 15th! The 2009 Call for EXHIBITS! Deadline Jan 25. Download applications www.theworks.ca

Wanna learn to play the drums? How about some guitar lessons? Musicians available. 297-ROCK. Call for details, serious inquiries only.

Bass Player Available. extensive pro experience, pro gear, bass/vocals etc. L. rex_alex@shaw.ca

Bassist available for retro cover band. 50's/60's/70's/80's. Derrick 918-7413

Drummer available. Only to those who can actually play. Drop me a line at 995-6376

Female vocalist looking to join a band, country rock or blues. You can reach me at (780) 233-6581 or char_cox@hotmail.com

Guitarist w/ transport seeking to join a band, country rock or blues. You can reach me at (780) 233-6581 or char_cox@hotmail.com

Professional pianist -organ available for weddings, corporate parties or other events. 23 pm exp. Visit wendyjeness.ca or 401-1046 to L.M.

Professional singer/songwriter available. SOCAN registry, plays everything, professional gear, over 25, serious. 850-8277.

Singer looking for experienced helping rock band, influence MJR, Tom, York, Mike Patton. Call Art @ 966-6166

2020. Singer-Songwriter
30 year old singer-songwriter guitar player seeks bass and drummer to form 3-piece original rock band. If you like what they play on Sonic 102.9, email me evan.jones@hotmail.com

Above the Ashes! Metalheads! Studio Drummer and F/T Screamers w/ Yaw. Serious musicians only! 221-6660

Band seeking drummer with professional sound for original project. Ages 22-26. 903-3468

Bass player with rock+pop vocals wanted. Roots (folk, country, rock, blues) pick up! Mar 6 - 240-1509. www.marmachura.com

Bass instrument wanted for various unplugged projects. Contact 462-0055 in day-time

Base/keyboards drummer w/ for PT country/rock band. An asset. 445-1153

2020. Musicians Wanted

Country recording artist seeking country musicians. Lead, bass, drums. Calgary based but will travel to you. Russell 430-815-4404

Dead Man's Train requires big league management. 430-504-5135

Dirty Habit seeks dedicated lead guitarist. 430-504-5135

Drummer and Keyboard Player wanted for old geizer rock band. 430-504-5135

FREE DEMO RECORDING

Jam night at the WEARHOUSE. Record and take home your music. 430-504-5135

SMITH MUSIC

Recording Studio \$132 / Song For a 5 Piece Band 457-6495

FACE FIRST looking for drummer, serious inquiries only. 430-504-5135

Key singer/songwriter looking for guitarist to accompany me...live shows and recording is goal. 430-504-5135

FORMER MEMBERS OF BADSEED Looking for experienced 30s singer/guitar player. 430-504-5135

FREE SET OF STRINGS with Guitar setup. 430-504-5135

GUITARISTS, BASSISTS, Pianists & Drummers, vocalists needed for good paying teaching jobs. 430-504-5135

Guitarist/singer looking for drummer and bassist for original work. 430-504-5135

Her Bachman of The Disciples of Power has a new power trio and we're called Dead Man's Train and we're looking for shows in Edmonton for the summer. 430-504-5135

Keyboardist required for an experimental pop rock group with a disc near completion. 430-504-5135

KILLER JAM. Every Sunday 2-6pm. open jam. Yesterday's in St. Albert. 913-7327

LENOCH & MILLENNIUM. Looking for competent graduates of music to play spiritual, hip-hop, blues, rock, R&B, Prog, country, all and metal. 430-504-5135

New voices artist looking for work. 430-504-5135

Rock cover band/seeks lead guitar player. 430-504-5135

Seeking experienced bassist for bassrock band gigs and practice gigs. 430-504-5135

Seeking lead guitarist, w/vocals for tour, US and Europe dates at summer. 430-504-5135

Songwriters! Looking for a place to hang out? Looking for a Co-Writer? Want to get that Demo/Album done? Want to get that Demo/Album done? Want to get that Demo/Album done? 430-504-5135

Seeking lead guitarist, w/vocals for tour, US and Europe dates at summer. 430-504-5135

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2020. Musicians Wanted

The Ozzy Ozmonds cover band seeks bass player. 430-504-5135

Vocalist seeks orig. hard rock band or players to form. 430-504-5135

Voice instructor needs pianist. 430-504-5135

Wanted: Lead singer for Hard Rocking Band, mostly originals. 430-504-5135

Working cover band looking for Bass player who can also play keyboard. 430-504-5135

Millennium Music School. Teaching Drums, Keys, Guitar, Vocals and Songwriting Skills. 430-504-5135

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3210. Misc. For Sale

42" LCD TVs Dell \$1199. 430-504-5135

AFFORDABLE PHONE. Reconnection. Bad credit - no problem! 430-504-5135

BED, Queen, orthopedic Pillow-mattress-box-spring. 430-504-5135

BUILDINGS FOR SALE! "Rock Bottom Prices" 25' x 30' 430-504-5135

FOR SALE. Rodent proof 40' and 20' sea containers. 430-504-5135

HOT TUB 2007. New still in plastic wrap. 430-504-5135

HOT TUB/SPA 2007. All options, with cover. 430-504-5135

GUARANTEED. PATENTED, all natural GHP Supplement. 430-504-5135

MEMORY FOAM Orthopedic mattresses. NASA technology. 430-504-5135

METAL SIDING/ROOFING. Best priced 32' VRIEBOUGH. 430-504-5135

MOBILE SPA THERAPY & INCALL BODYWORK. 430-504-5135

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4001. Farm Stuff

HEATED CANALOA WANTED. Buying green, damaged, spring thrashed canola. 430-504-5135

WE'VE GOT YOUR GOATI Visa Alberta Goat Breeders Association. 430-504-5135

5003. Real Estate Misc. 102 CONDOMINIUM Development. 430-504-5135

20' WIDES on sale now! 3 and 4 bedroom clearance. 430-504-5135

2007, 1520 SQ. FT. manufactured home. 430-504-5135

2008 SRI HOMES available, low pricing and immediate delivery. 430-504-5135

36 PROPERTIES. 80 - 800 acres. 430-504-5135

CROSS COUNTRY MODULAR HOMES. Bring us your plan. 430-504-5135

NEED CASH? Home owner mortgage loans. 430-504-5135

NEW AND USED 16' 20' and doublewide SRI homes. 430-504-5135

ONE ONLY! Immediate delivery. 430-504-5135

PREFAB HOMES Discounted 50%+ Green-R-Panel Building. 430-504-5135

REAL ESTATE For Sale By Unreserved Auction. 430-504-5135

SIX WEEK DELIVERY. Single wide homes. 430-504-5135

THE CONTAINER Guy. 20, 40 and 48 containers. 430-504-5135

3240. Real Estate/Trade 11 TIMESHARE TRAVELS. 430-504-5135

ALL INCLUSIVE PACKAGES. Book online at www.canadatravels.com. 430-504-5135

FAST, AFFORDABLE INSTRUMENT REPAIRS. 430-504-5135

FREE DEMO RECORDING. Jam night at the WEARHOUSE. 430-504-5135

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5003. Real Estate Misc.

WINALTA HOMES - Building Communities. 430-504-5135

WINALTA HOMES Factory Direct Pricing. 430-504-5135

YOU DESERVE a new home now! 430-504-5135

5155. Shared Accommodations. Shared accommodations, rent, working or student. 430-504-5135

5620. Office Space. CABINETRY SHOP Turkey. 430-504-5135

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7245. Misc. Services

A CRIMINAL RECORD affects employment, travel and peace of mind. 430-504-5135

CASH FLOW PROBLEMS? Get short term financing using your assets. 430-504-5135

CRIMINAL RECORD? Why be embarrassed or fearful? 430-504-5135

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CRIMINAL RECORDS removal. We guarantee. 430-504-5135

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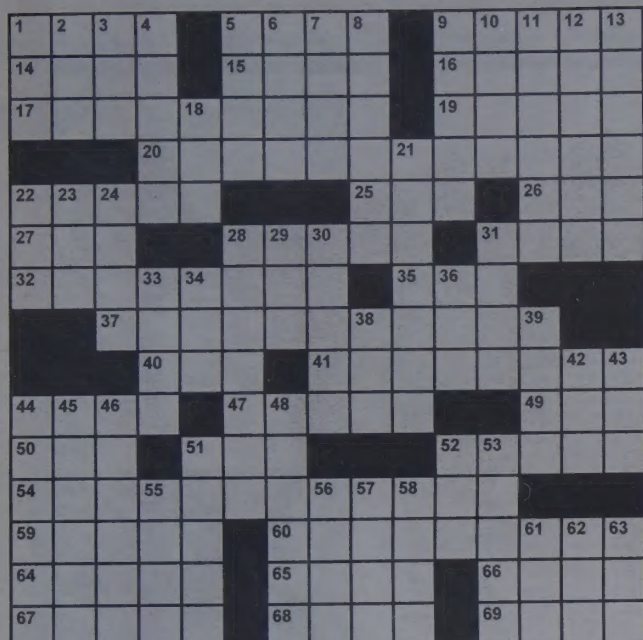
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CRIMINAL RECORDS removal.



ALP SOBETT FIA
LOO UBERHIP ARI
TOOTSIEROLL KEN
OPAKK DISTEND
CLAR SNOTTY
MIKEBRADY KIA
AMT APPEAL TTOP
JOC RETURNS TRI
ANKH LOCKET OFA
MTU REELOFF
VIERNA DANA
ONSTILTS ODEYO
ICT TOTLET PAPER
LAD EURASIA ICE
ALN DEPIKING CHLO
SOLUTION TO LAST WEEK'S PUZZLE

DID I STUTTER

SURE SOUNDED LIKE IT
JONESIN' CROSSWORD BY MATT JONES

ACROSS

- 1 Several
- 5 ___ off (gets lost)
- 9 Smackeroos
- 14 Length times width
- 15 Move to a higher level, like in Super Mario Bros.
- 16 "Morning Edition" co-host Montagne
- 17 Sacred beans used to make chocolate?
- 19 Utah city
- 20 The value of actress Fabray?
- 22 Bob gets away with saying "just for shiggles" on "1 vs. 100"
- 25 U2 single released after "Mysterious Ways"
- 26 Jimmy Eat World's genre
- 27 Office of Air and Radiation parent org.
- 28 "As If I ___ Slept" (Idlewild song)
- 31 Max of "The Beverly Hillsbillies"
- 32 Soft and puffy
- 35 "The Last King of Scotland" name
- 37 Command to opium plants that they leave the Flower Kingdom?
- 40 Sallie ___ (student loan company)
- 41 Went past the target
- 44 Show gloominess
- 47 Punished monetarily
- 49 "Psych" network
- 50 Thurman of "The Accidental Husband"
- 51 You get one when you come home
- 52 Anesthetized
- 54 The cheapest version of fitness guru Jack?
- 59 Full of spirit
- 60 Martial artist who practices on straw matting?
- 64 Chopin exercise
- 65 Dr. Frankenstein's go-to guy
- 66 Make into an ornament, perhaps

DOWN

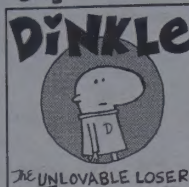
- 1 Sound of relaxation
- 2 Big fuzzy 'do
- 3 Unagi roll ingredient
- 4 Brady in a Dave Chappelle skit
- 5 He played Obi-Wan
- 6 Turn toward
- 7 Greek group
- 8 100% accurate, like an impersonation
- 9 "Vanilla Sky" director Cameron
- 10 Brand of blocks
- 11 Blind singer Bocelli
- 12 Start of a tryst request
- 13 Mister, in Rio
- 18 Koko's pet All Ball, e.g.
- 21 Drew in
- 22 "Hey, wait a ___"
- 23 "The Simpsons" character who works extremely long hours
- 24 "I don't believe it!" noise
- 28 One who aspires
- 29 "___ Day Now" (Joan Baez album)
- 30 Physicist Freeman ___
- 31 eBay attempts
- 33 Away's opposite
- 34 Bitter beer variety, for short
- 36 "___ Rosenkavalier" (Strauss opera)
- 38 "Gangsta Lovin'" rapper
- 39 Israeli prime minister Olmert
- 42 Suffix for sugars
- 43 Toni Morrison's "___ Baby"
- 44 Oscar category?
- 45 Mario Puzo book named for a

code of silence

- 46 Eventually succeed
- 48 Neck and neck
- 51 Word on yellow trucks
- 52 Albuquerque college: abbr.
- 53 It comes straight from the horse's mouth
- 55 Kind of scene
- 56 Fades to the back of the pack
- 57 On
- 58 Survived with ___ a scratch
- 61 Display dishonesty
- 62 Keebler worker
- 63 NYC clock setting

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(editor@jonesincrosswords.com)

Tom the
Dancing
Bug



THE UNLOVABLE LOSER

I CAN ASSURE YOU WE SERVE NO SUCH THING! REALLY! I CAN ASSURE YOU WE SERVE NO SUCH THING! REALLY! I CAN ASSURE YOU WE SERVE NO SUCH THING! REALLY!



I LIKE THE STUFF FROM THE BAPAKSHAN REGION, BUT IT MAY NOT HAVE THE DEPTH TO STAND UP TO RED MEAT.



ALRIGHT, I'LL HAVE THE SAFFRON SCALLOPS AND A FERMENTED HONEY ENEMA!



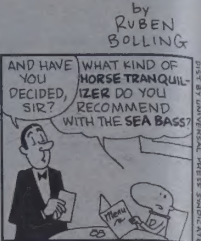
YES, THAT '02 CABERNET IS QUITE EXCELLENT. IT'S A LITTLE PRICEY, BUT I'LL TAKE IT!



WELL, MAY I SEE THE WHIPPIT MENU? I'M IN THE MOOD FOR A LATE-JULY REDDI-WIP.



OH, AND DO YOU INJECT IT IN THE EYEBALL? BECAUSE I'M WEARING CONTACTS...



AND HAVE YOU DECIDED, SIR? WHAT KIND OF HORSE TRANQUILIZER DO YOU RECOMMEND WITH THE SEA BASS?



SIR, I MUST INSIST... OKAY, WHAT KIND OF HERON GOES BEST WITH THE PORK MEDALLIONS?



SIR, PLEASE! YOU DO HAVE A LIMITED SELECTION, I MUST SAY!



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INTERSECTIONS · PHOTOS OF OUR NEIGHBOURHOODS



Fashion models and young dancers share dressing room space as they prepare for their performances at the Chinese New Year Carnival at the Chinese Catholic Parish. PHOTO BY CLARA HO

t5k

FIRST PERSON · EDMONTON STORIES · BY SCOTT LINGLEY | 823 words

{ Rockin' The Suburbs }

WIRE AND WEATHER COLLIDE IN THE FREEZING
ST. ALBERT AIR

Back when grunge was king and Chad Kroeger was still trying to grow his first mustache, I used to play in a rock band. Over five years, the combination of nervous stage energy, loud guitars, and an attractive female vocalist earned us, if not a following, then at least a certain stature in the city's alt-rock scene. Even this non-committal level of admiration was hard-won, as the era that inspired us and in which we laboured was vastly overcrowded with bands of the same ilk.

After we had amassed a few tours, a CD, and an appearance on MuchMusic, some cachet accrued to our name and we started entertaining well-paying gig offers from unlikely quarters. One of these came from the organizing committee of a win-

ter athletic event for youth, which had decided for some reason to cap off the proceedings with a battle of the bands. As established local artists, we were promised a tidy sum to headline the event and presumably show the competitors the level of craft and adoration they might one day attain.

The money was too good to turn down, but some details indicated the committee was more familiar with the demands of mounting an outdoor sporting event than a concert. For whatever reason, they wanted to hold their battle of the bands in front of St. Albert City Hall. Outside. On the first day of March. But we figured what the hell—maybe it would warm up by then.

It didn't. On the appointed day, the

plaza in front of St. Albert City Hall was still crusted with ice. Amazingly, that didn't deter quite a few athletes, fans, and bored high school kids from turning out. The competing bands would play first, the winner would be named, then we'd go up and knock everyone's socks off.

Long before we took the stage, the crowd proved itself to be cantankerous, evidence of the rivalry between the two most favoured bands. I suppose our presence there was somehow symbolic, as our music definitely bridged the gap between the one band's pop-metal stylings, a limp echo of 1980s glam, and the other band's angry rap-metal pose, less polished but much more in vogue.

The pop-metal band, whose attempt at a mildly salacious moniker made them sound like a chain-restaurant dessert, was undeniably skilled, but their music was shamelessly airheaded and derivative. The singer, in frilly pirate shirt and tight denim, quavered the lines "Everybody's got to laugh, everybody's got to cry/Everybody needs a friend when they're hurting inside" over plucked 12-string and a cheesy synth wash. The audience swooned and bailed in equal measure.

When the Angry Metal Band

hit, its two lead shouters—clad in black rock-Ts, hoodies, and droopy jeans—practically lunged at the audience, exhorting them to FISTFUCK YOUR WORLD over frantic power chords. Tuneless? Not so much, but the crowd was taken with their aimless, impassioned rage.

Other bands might have played, but it came down to Pop Metal vs. Angry Metal, the singers of each band flanking the rock radio DJ who was playing emcee. As he hoisted the hand of the conquering hair-metal poster boy, the fans erupted in a roar of disapproval.

I just barely noticed this, engaged as I was in my pre-show ritual of nauseous fretting. What's more, evening was falling and with it the ambient temperature, leaving me to wonder if our purplish hands would even be able to properly operate our instruments. The stage crew had thoughtfully set up immense heaters with big white hoses that emitted person-sized beams of hot air.


Our bass player never looked more majestic with his dark curls tousled by the faux-breeze as we struck the opening notes of our first song. Unfortunately, the second he stepped out of his personal climate-controlled zone, the strings on his axe

pulled themselves grotesquely out of tune in the frosty night air. The two guitars were similarly afflicted and the cumulative effect of the spontaneously detuned instruments was hideous.

Then, as though it were one huge variegated organism, our whole audience suddenly, in mid-song, turned in unison and headed for the exit. In a second, we went from a full pit in front of the stage, jostling if only for warmth, to a few stragglers scattered about the square. Their sparse, polite applause punctuated the remainder of our set.

We were never able to verify exactly what happened, but from what we could ascertain, the forces of Pop Metal and Angry Metal took their grievances out to the parking lot where, in the ensuing fracas, an angry young person had slugged a St. Albert law enforcement officer. One couldn't deny the appeal of such a spectacle.

So after watching the last few crumbs of our audience carried off by the chill pre-spring breeze, we packed up and went home, unsexed, undrugged, and unsure that we had either rocked or rolled. A year later we broke up, though these events might not be related.



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